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A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

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LOUES LABOUR'S LOST

FOURTH IMPRESSION

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IN MEMORIAM

PREFACE

Love's Labour's Lost stands, as regards the *Text*, side by side with *Much Ado About Nothing*. Here, as there, we have an early Quarto, which the printers of the First Folio closely followed, if indeed they did not use as 'copy.' Hence, for the present play, there is in reality but one original text,—that of a Quarto printed in 1598, twenty-five years before the First Folio was issued. In 1631 a second Quarto, so called, appeared.

In the phraseology of Shakespearian editors the designation, 'Quarto,' is applied only to those editions in quarto form which were printed during SHAKESPEARE'S life-time. These alone, it is supposed, can furnish a text which may have been modified by SHAKESPEARE'S own hand. The only exception is a Quarto edition of *Othello*, printed in 1622; wherein ten or fifteen lines are to be found which exist in no other edition. That Quarto of the present play, which was issued in 1631, should not, therefore, in strictness, be included among the genuine Quartos; not only does it bear no intrinsic evidence of an independent text, but, on the contrary, there are proofs, almost in every line of every page, that it was printed directly from the First Folio. The CAMBRIDGE EDITORS adopted it, however, into the family of Quartos and recorded its various readings among those of other texts. I have not followed their example, but, merely here and there, have recorded its readings,—mainly misprints,—to show its worthlessness.

The Quartos,—whence they sprang and how they were obtained,—remain a mystery which, at this late day, there is faint prospect of unravelling. We all know that they were denounced as 'stolne and 'surreptitious' by Heminge and Condell, who, nevertheless, in preparing the text of the First Folio for publication, did not refrain from using them occasionally as 'copy,' as, for instance, in the present play, in *Much Ado About Nothing*, and in others. If the customs of SHAKESPEARE'S stage resembled those of ours, copies of the whole play were not given to each actor, but merely the 'part' he had to act. The prompter alone possessed the complete text. If, then, the text of the Quartos were stolen, it must have been the prompter's copy that was purloined. Consequently, we may infer that the text of the Quarto,

printed in 1598, was derived from a prompter's copy. In this case, however, we encounter one or two difficulties. There are certain stage-directions that do not sound like those of a prompter's copy, which should be literally *directions*, couched in the imperative mood, such as: '*Enter King*,' '*Step aside*,' etc., but in our present Quarto the directions are not all mandatory; some are descriptive, as though written by one who is describing the action, not directing it. We have '*The King entreth*,' '*He steppes aside*,' '*Berowne steppes forth*,' etc. Again, in a prompter's copy we should expect to find the Acts, if not the Scenes, designated. Whereas, in the Quarto of 1598, there is no division into Acts, but the play proceeds from beginning to end without intermission. Herein another problem confronts us: the proofs are clear that the Folio was printed from the Quarto; yet the Folio is divided into Acts,—injudiciously, it is true, but still divisions there are which are not in the copy from which it must have been printed.

Whithersoever we turn, therefore, in our attempts to penetrate the mystery of the text of the Quartos and of the Folio, we are doomed to be baffled. Our consolation must be that the subject is one of relatively small importance, and that the excellence of the text must rise or fall by its own merits, without reference to the source whence it sprang.

When it is said that the Folio was printed from the Quarto, it is to be borne in mind that the compositors probably followed not a printed page before them, but the voice of him who read the text aloud to them. The words are those spoken by the reader; the spelling is the compositor's. When a word is spelled in one way on one page and in another way on another page, nay, when the same word is spelled differently in the same line,—these variations are due, I think, to the pronunciation of the reader. Thus, we find 'perse' in one Act and 'pierce' in another; 'boule' here and 'bowl' there; and, strangest of all, 'beshrewe all shrowes,' etc. Had the compositors set up from copy before their eyes, they would have reproduced the punctuation, probably the misspellings, and certainly the Italics. The 'Epitaph on 'the Death of the Deer' by Holofernes, the 'Sonnets' by Longaville and Dumain, are in Roman in the Quarto, but in the Folio they are all in Italic. In the Commentary on the text attention is repeatedly called to the proofs that the Folio was set up by hearing and not by seeing. If this surmise of mine be a fact, it is fatal to emendations founded on the *ductus litterarum*.

Ever since the appearance, forty years ago, of *The Cambridge Edition* of SHAKESPEARE, followed by its offspring, *The Globe Edition*, this

whole question of Texts, with their varying degrees of excellence, which had endlessly vexed the Shakespearian world, has gradually subsided, until now it is fairly lulled to a sleep as grateful as it is deep. We no longer hear the claim of a superior text put forth by editors. It is rare that nowadays, on the title page of any edition, the quality of the Text is conspicuously set forth.

For this refreshing repose we are mainly indebted to the excellent conservative text adopted by *The Globe Edition*, and also to the device of its editors which places an obelus against every line, 'wherever the 'original text has been corrupted in such a way as to affect the sense, 'no admissible emendation having been proposed, or whenever a lacuna 'occurs too great to be filled up with any approach to certainty by 'conjecture.' Here, then, on the pages of *The Globe Edition*, we have ocular proof of the number of passages which, through the errors of compositors, have been, in the past, subjects of contention by our forbears. From the emphasis of the exclamations at defective passages, uttered by critics in years gone by, and from their insistence on the corrupt state of SHAKESPEARE'S text, it would be naturally inferred that these obeli are to be found freely scattered on every page. The number of lines in SHAKESPEARE'S *Dramas* and *Poems*, as given in *The Globe Edition*, has been computed to be one hundred and fourteen thousand four hundred and two (114,402).* The Editors of that Edition were prudent in their use of the obelus, and wisely preferred to prefix too many rather than too few. Indeed, there are not wanting critics who maintain that in many instances lines were thus condemned that admit of satisfactory explanation. The number of obeli errs, therefore, if at all, on the side of fullness. And yet, in all these hundred and fourteen thousand and odd lines we find that those marked with an obelus, as hopelessly corrupt, number about one hundred and thirty,† which means that there is only one obstinately refractory line or passage in every eight hundred and eighty. It is small wonder that the denunciation of SHAKESPEARE'S defective text is become gradually of the faintest. We cannot be far astray, if, hereafter, we assume that his text has descended to us in a condition which with truth may be characterised as fairly good.

For causes now beyond our ken, these irredeemable lines are not scattered uniformly over all the Plays and Poems. They are more frequent in the *Comedies* than in the *Tragedies*, and in the *Tragedies* than in the *Histories*, and least frequent of all in the *Poems;* the

* *New Shakspere Society, Proceedings*, 1880–6, p. 31.

† I believe this number to be correct; but it is the result of only one examination. It is possible that I may have overlooked several.

explanation of their absence from *The Rape of Lucrece* and *Venus and Adonis*, put forth, as they were, by SHAKESPEARE himself, is manifest.

In *Love's Labour's Lost*, the number of these hopelessly corrupt passages is five, which is rather above the average for a single play. If the corruption were restricted to these five lines, we might still hold the text in general to be satisfactory, but unfortunately the text throughout gives evidence of careless printing, of which these lines are merely the culmination. The punctuation, which CAPELL terms 'enormous bad,' everywhere demands revision; and, to add to our perplexity, the very distribution of speeches is at times obviously erroneous. Here, in this play, above all others, an application is needed of POPE'S fine remark on SHAKESPEARE'S 'preservation of character,' 'which is such,' says POPE in his *Preface*, 'that had all the speeches 'been printed without the very names of the persons, I believe one 'might have applied them with certainty to every speaker.'

There is yet another element of confusion in the present unfortunate text. Certain passages there are in one of Berowne's speeches which are repeated afterward in the same speech, in substance, and occasionally even word for word. Again, at the close of the last Scene, Berowne asks Rosaline twice what penalty she intends to impose on him, and twice she replies to him. Some editors assert that there is nothing here amiss,—that the repetitions were intentional and for the sake of oratorical emphasis. Other editors are so convinced that SHAKESPEARE meant to discard these duplicate lines that they omit them from the text. Inasmuch as the lines were written by SHAKESPEARE, the CAMBRIDGE EDITORS wisely decided to print them just as they stand in the *Folio*, on GARRICK'S principle of losing, as they say, 'no drop of that immortal man.'

As for the five hopeless obelised lines,—our convenient and ever-present scapegoats, the compositors, must bear the obloquy of their obscurity. It is not likely that their hopelessness will be ever removed. The sun is set, I believe, of the day when emendations of SHAKESPEARE'S text will be generally accepted. It is not to be supposed, however, that, even were this private belief of mine an incontrovertible fact, the steady stream of emendations will ever cease,—*labitur, et labetur in omne volubilis ævum*. Possibly, it is best that it should not be checked; it is harmless, and the complacent, happy emenders might 'sell worse 'poison to men's souls.' TYRWHITT, the learned editor of Chaucer, who, in the early days when SHAKESPEARE'S text was still quite unsettled, contributed several emendations to it which have been since then fully accepted, thus comments on his own occupation: 'Conjectural

'criticism,' he says,* 'is pleasant enough to the Critick himself, and 'may serve to amuse a few readers; as long as it only professes to 'amuse. When it pretends to anything higher, when it assumes an air 'of gravity and importance, a decisive and dictatorial tone, the acute 'conjecturer becomes an object of pity, the stupid one of contempt.' Again, there is the echo of a cry, wrung from long suffering, to be detected in the words of Dr W. ALDIS WRIGHT, our best living Shakespeare-scholar, in the *Preface* (page xix.) to his edition of *Milton*: 'After a considerable experience I feel justified in saying that in most 'cases, ignorance and conceit are the fruitful parents of conjectural 'emendations.'

An allusion to *Euphuism* seems inseparable from any comment on *Love's Labour's Lost*. In past years it has been assumed that SHAKESPEARE intended, in the character of Don Armado to cast ridicule on this peculiar fashion of speech. This assumption was, in its acceptance, largely, if not altogether, due to Sir WALTER SCOTT, and was afterward fostered by ignorance of what Euphuism is in reality. It is not worth while to enter into a discussion of Euphuism more fully than to recall the fact that it was one of the phases which the renaissance of literary prose in the sixteenth century assumed in England, in sympathy with a similar contemporaneous struggle in Spain, and in France to become improved and refined. Italy's literary renaissance began somewhat earlier, and Germany, locked in the fetters of a cast-iron syntax, can hardly be said to have been able in any marked degree to join the movement.

As to the origin of Euphuism, it suffices to say that toward the close of the sixteenth century there appeared two stories, written by JOHN LYLY, called *Euphues* and *Euphues and his England*, wherein the style was so pronounced and so adapted to the pedantic and affected mood of the day, struggling, as it was, after a more refined and exact verbal expression, that these books sprang at once into unusual popularity, an indication that Lyly followed rather than led the fashion. Greene and Lodge at once imitated Lyly's style, which Gabriel Harvey† was the first to call 'Euphuisme.' This style, when examined, discloses as marked characteristics constant antitheses not only in words, but in balanced sentences, and the antitheses are then rendered more noticeable by alliteration; to this is added a profusion of illustrations drawn from 'unnatural Natural History,' to use Collier's

* *Observations and Conjectures upon some Passages of Shakespeare*, Oxford, 1766, p. 19.

† Works; *Foure Letters*, i, 202, ed. Grosart.

happy phrase. This is the style whereof we must detect the traces in Don Armado, if Sir Walter Scott be right in referring to him as the 'Euphuist.'* An examination of the Braggart's speeches reveals, I think, very few cases of alliteration. In the final scene, he says, 'Sweet chucks, beat not the bones of the buried'; and in his soliloquy in the Third Act he says, 'the best ward of my honour is rewarding 'my dependents.' In his letter concerning Jaquenetta there is, however, one antithesis where 'snow-white pen' is opposed to 'ebon-'coloured ink'; and there are two or three alliterations, such as, 'that 'low spirited swain, that base minnow of thy mirth'; again, 'sorted and 'consorted contrary to thy established proclaimed edict and continent 'canon.' In his letter to Jaquenetta herself, in the Fourth Act, there is another antithesis, where he asks 'What shalt thou exchange for 'rags? robes; for tittles? titles; for thyself? me.' And also two instances of alliteration, namely, 'more fairer than fair, beautiful than beautious, 'truer than truth'; and 'Thine in the dearest design of industry' in the subscription. These, then, are all the traces of Euphuism that I can detect, and among them there is no balanced sentence, and never once does Armado draw an example from realms, real or imaginary, of zoology, of botany or of mineralogy, so emphatically characteristic of Lyly.

But thus far the proofs are mainly negative. I think it is possible to adduce some proofs which show decisively that in Armado's language there can be no attempt to imitate Lyly or to ridicule him. In his *Epistle Dedicatorie* † to Lord De la Warre, Lyly abjures 'ynkehorn 'terms,' as Wilson terms them, and in his own Euphuistic style thus denounces fine writing:—'Things of greatest profit, are set forth with 'least price, where the vvine is neat, ther needeth no Iuie-bush, the 'right Corall needeth no colouring, vvhere the matter it selfe bringeth 'credit, the man with his glose winneth small commendation. It is 'therefore me thinketh a greater shevve of pregnaunt vvit, then perfecte 'wisdome, in a thing of sufficient excellencie to vse surperfluous elo-'quence. . . . If these thinges be true. . . . I shall satisfie mine ovvne 'minde, though I cannot feed their humors, which greatly seeke after 'those that sift the finest meale, and beare the whitest mouthes. It is 'a world to see hovv Englishmen desire to heare finer speech then the 'language will allovve, to eate finer bread then is made of wheat, to 'vveare finer cloth then is vvrought of vvoll.' If this mean anything, it is that Lyly would in his language carefully avoid any innovations in word or phrase. And so staunchly does he adhere to this rule that

* Introduction to *The Monastery*, 1830, p. 14, ed. 1853.

† Arber's Reprint, p. 204.

on one occasion he ridicules the use of a phrase, now imbedded in the language:—'A Phrase now there is which belongeth to your Shoppe 'boorde, that is, *to make loue*, and when I shall heare of what fashion 'it is made, if I like the pattorn, you shall cut me a partlet.' *

Is it conceivable, then, that there can be even the smallest attempt to imitate or ridicule Euphuism in the language of Don Armado who uses such ynkehorne terms as 'tender juvenal,' 'preambulate,' 'singuled,' 'armipotent,' and 'infamonize'?

Sir Walter Scott's complete failure (it stabs, to couple this word with that great and dear memory) in the attempt to make Sir Piercie Shafton talk Euphuism does not here concern us; but the imputations that SHAKESPEARE held that fashion up to ridicule are not exhausted in the case of Don Armado. Holofernes has also been accused of aping Euphuism. The tests applied to the Braggart are equally true when applied to the Pedant; the occasions, however, are far fewer in number,—in fact, there is only one passage which can be thus construed. It is the 'extemporal epitaph on the death of the deer' which Holofernes composed, beginning, 'The preyful princess pierced and prick'd 'a pretty pleasing pricket.' Alliteration alone is Euphuistic here, and attention is called to it by Holofernes himself, as a gift that he has, in thus 'affecting the letter.' Elsewhere, his conversation is extremely pompous, affected, and,—thoroughly true to his title,—pedantic, but it is not Euphuistic; and in the habit of interlarding his speech with scraps of Latin or Italian,—which Puttenham calls 'the mingle mangle,' † and condemns as 'peuishly affected,'—is as wide as the poles from Euphuism. Not a single instance of it is to be found, I think, in either of Lyly's books.

It has been said that JONSON intended to ridicule Don Armado by his Fastidious Brisk in *Every Man Out of his Humour*, and also it has been asserted in Germany that there is a close kinship between the Braggart and the Spanish *Capitano, Vincentius Ladislaus*, in Duke Heinrich Julius's comedy of that name.‡ Far be it from me to sit in judgement on my betters, but I trust that I shall not be deemed too presumptuous in expressing a belief that those who detect such affinities have failed to read Don Armado's character with due degree of attention. We need have little hesitation in accepting an interpretation by GIFFORD of any character in Ben Jonson's plays, provided that we keep in mind his profound and biassed admiration for the author of

* Arber's Reprint, p. 290.

† *Arte of English Poesie*, Arber's Reprint, p. 259.

‡ For an account of this comedy, see *Much Ado About Nothing*, p. 340, of the present edition.

them. For the present purpose it is sufficient to note that Gifford, in analysing the characters in *Every Man Out of his Humour*, asks 'what 'is Fastidious Brisk but a Bobadill at Whitehall?' How far this just estimate is removed from the character of Armado it is superfluous to suggest. Bobadill is not, however, exactly the personage that Jonson professed here to depict; it cannot but be that it is in the description of the character which Jonson himself gives that the similarity is found between Fastidious Brisk and the Spanish Don. Jonson says that in Fastidious Brisk (the very name indicates a radical difference between its bearer and the sonorous Don Adriana de Armado) he intends to portray 'a neat, spruce affecting courtier, one that wears clothes 'well, and in fashion; practiseth by his glass how to salute; speaks 'good remnants, notwithstanding the base viol and tobacco; swears 'tersely and with variety, cares not what lady's favour he belies, 'or great man's familiarity; a good property to perfume the boot 'of a coach, etc.' Let the reader judge how little this delineation corresponds to the character of Armado except in the two trifling particulars of an 'affecting courtier' and belying 'a great man's 'familiarity.'

As for the close kinship between Armado and the absurdly extravagant Vincentius Ladiszlaus,—the suggestion is, I think, completely disproved by the knowledge that it is from the extraordinary deeds of this latter character that either RASPE, or BÜRGER, or both, gathered material for the adventures of 'Baron Münchausen.'

It has been assumed, possibly on insufficient grounds, that Lyly set the fashion of court and courtly language. If this be so, ought we not to look for Euphuism, not among the Braggarts and Pedants, but in the mouths of Courtiers? While I have no atom of belief that SHAKESPEARE intended to ridicule Lyly, or to imitate him, there is yet one character, namely Berowne, who more nearly than any other approaches in his speech what we may suppose to be the Euphuism of the court. Berowne's phrases are at times unmistakably Euphuistic. For instance, he says 'They have pitched a toil, I am toiling in a pitch'; again 'Young blood doth not obey an old decree'; '—all complexions . . . 'Do meet as at a fair in her fair cheek.'

> 'Your wit makes wise things foolish: when we greet,
> 'With eyes best seeing, heaven's fiery eye,
> 'By light we lose light: your capacity
> 'Is of that nature that to your huge store
> 'Wise things seem foolish and rich things but poor.'

This is throughout redolent of Lyly; the prosaic statement that 'it 'blinds us to look at the sun' is sublimated into obscurity by using 'eyes' and 'light' in different meanings, and the sentence ends with an antithesis between 'wise' and 'foolish,' 'rich' and 'poor.' And yet can we be sure that SHAKESPEARE would not have put such sentences into Berowne's mouth even had he not read *Euphues?* Berowne stands wholly aloof from them and is perfectly aware how empty and affected the words are; he immediately refers to them as

> 'Taffeta phrases, silken terms precise,
> 'Three-piled hyperboles, spruce affectation,' etc.

It would argue small knowledge of human nature to believe that SHAKESPEARE, at the outset of his career, did not come under the influence of his predecessors or of his more experienced contemporaries. Superior to them all, as indeed he was by nature, he would have been supernatural had he not yielded to their knowledge of the stage and to their more finished scholarship. *Titus Andronicus*, his earliest tragedy,—if it be his throughout, which is impossible,—bears indubitable proof hereof; and in the present play, although he had notable dramatic successes before writing it, he was too young to have wholly emancipated himself from the bands into which his theatrical life was born. But dramatist as he was, is it not reasonable to suppose that he accepted the style, not of prose works, but of dramas? If Lyly influenced SHAKESPEARE as strongly, as has been maintained, ought we not to seek for the source of this influence not in *Euphues*, but in Lyly's dramas? Seven of Lyly's comedies, possibly all he ever wrote, had appeared before *Love's Labour's Lost* was written, and they had been composed to be acted before the Queen, and the most cultivated audience in London. Here, then, in these comedies, I think, we should look for motives which appeared later in SHAKESPEARE. And we must look for them in broad lines, in SHAKESPEARE'S treatment of lowly life, of folk-lore, of superstition, of classic fable, and so forth, and not in a bald repetition of words and phrases, from which the proof is generally drawn that he found so much of his material in *Euphues*.

There are collections of these parallelisms, so called, valuable in their way, wherein the use by both Lyly and SHAKESPEARE of the same word, and sometimes by no means an uncommon one, is adduced as a proof that SHAKESPEARE was indebted to *Euphues*. So far, indeed, has enthusiasm blinded the seeker for parallelism that in one instance, in the present play, when Don Armado calls Jaquenetta 'the weaker

vessel,' he does not recognise the phrase, but, because Lucilla, in *Euphues*, so calls herself, intimates that it was to Lyly to whom SHAKESPEARE was indebted, and overlooks Saint Peter. Thus it is in general with merely verbal parallels, which imply that SHAKESPEARE was, consciously or unconsciously, an imitator; the burden of proof lies, I think, on him who adduces them, to show that the earlier phrase is unquestionably the original, and from no other source could the later phrase have been derived. Omnivorous reader as SHAKESPEARE must have been, there is one book which cannot have escaped him; no poet, no scholar, no cultured man of the day could overlook it, namely, Sir Philip Sidney's *Defence of Poesie;* at its very close we read as follows:—'Thus doing, your soule shall be placed with *Dantes* '*Beatrix*, or *Virgils Anchises*. But if (fie of such a But) you be born 'so neare the dul-making *Cataract of Nilus*, that you cannot hear the 'Planet-like musicke of Poetry,' etc. In the Fifth Scene of the Second Act of *Antony and Cleopatra*, the Messenger says: 'But yet, 'madam,'—and Cleopatra breaks in

> 'I do not like "But yet," it does allay
> 'The good precedence: fie upon "But yet!"'

Setting aside the licence gladly given to a poet of being a chartered libertine and of pilfering where he will on the sole condition that he render his booty the fairer by his fancy, is it to be assumed that SHAKESPEARE here plagiarized from Sidney? I, for one, am not so temerarious as to breathe it. I can see no cause in nature why the same idea might not have been evolved from two such minds.

The belief has long been prevalent (indeed, it may be said to be universal) that Lyly's style was that of the Court, and to talk *Euphuism* was the prime qualification of Court ladies and courtly gallants. On a preceding page I ventured to express a doubt as to the sufficiency of the grounds for this belief. That Lyly's style was imitated by some of his contemporaries, notably by Greene and by Lodge, is clear enough, but these imitators were not courtiers. In the few books written by those who were unquestionably in the court circle we can discern no unmistakable trace of it. Mere alliteration is not Euphuism; it is far, far older than *Euphues;* Anglo-Saxon and early English poetry have ground the liking for alliteration into our very nature. Whence then sprang this firm belief that Lyly set the fashion of speaking for Queen Elizabeth's courtiers? What, then, is the authority which has been thus universally accepted?

In 1632, twenty-six years after Lyly's death, a bookseller, Edward Blount, one of the publishers of the First Folio of SHAKESPEARE, issued an edition of six of Lyly's plays, whereto he prefixed an address 'To the Reader,' wherein occurs the following:—'Our Nation are in '[Lyly's] debt, for a new English which hee taught them. *Euphues* 'and his England began first, that language: All our Ladies were then 'his Schollers; And that Beautie in Court, which could not Parley, '*Euphueisme*, was as little regarded; as she which now there, speaks 'not French.'* For the prevalent belief that the common language of Elizabeth's court was *Euphuism*, I can trace no other authority than this advertisement by a bookseller, twenty-nine years after that court ceased to exist. Although this assertion of Blount occurs in an 'address to the reader,' it is none the less an advertisement. There were no avenues for advertising open to booksellers, in those days, other than 'Dedications' and 'Addresses' to readers; these furnished the only chance to 'puff' their wares, and 'he who peppered the 'highest was surest to'—sell. How much reliance is to be placed on Blount's assertions we may further learn from the opening sentence of this same 'Address':—'Reader, I haue (for the loue I beare to 'Posteritie) dig'd vp the Graue of a Rare and Excellent Poet, whom '*Queene Elizabeth* then heard, Graced, and Rewarded.'† When Blount used this last word 'rewarded,' 'is he,' asks Mr BOND,‡ 'speaking by the book? It would be pleasant to think that before '[the Queen's] death, things were at last put in train for satisfying the 'modest claims of one who had done, perhaps, more than any to 'lighten for her the harassing cares of sovereignty; but I can find no 'direct evidence of it.' Far be it from me, to wish to curtail the business enterprise, or to criticise the advertising devices, of Edward Blount. I merely suggest that they be taken at their true worth, and that we be not led by them into constructing a state of society, or of court manners which existed nowhere but in his financial imagination. As well might the future historian promulgate as a fact that the universal greeting among citizens of all classes at the present day is an inquiry as to the 'soap' which had assisted their morning ablutions; or that the earliest articulate cry of infancy is a petition for 'soothing syrup.'

If, however, it be worth while to find out the fashion of speaking among the fine courtiers of Elizabethan days there is an authority, which ought to be of the best. It is a certain book entitled *The Arte of Rhetorike, for the vse of all suche as are studious*

* Arber's Reprint, p. 18. † Ibid.

‡ *Complete Works of John Lyly*, 1902, vol. i., p. 76.

of Eloquence, sette foorthe in Englishe, by Thomas Wilson. This Thomas Wilson was Secretary of State and Privy Councillor to the Queen, a devoted friend of Leicester and Sir Francis Walsingham, and his life was largely spent in courts. On page 165, (I quote from the fifth edition, 1584, containing *A Prologue to the Reader,* dated, 1560) Wilson denounces those who 'affect any straunge ynkehorne 'termes' and 'forget altogether their mothers langage,' and among them he specifies the Lawyer, who 'will store his stomacke with the 'pratyng of Pedlers'; he then continues: 'The Auditor in makyng 'his accompt and reckenyng, cometh in with *sise sould,* and *cater* '*denere,* for vi. s. iiii. d. The fine courtier wil talke nothing but '*Chaucer.*' This assertion with regard to Chaucer, if it be seriously intended, may stagger belief, but to whom are we to give credence, Edward Blount, a bookseller, or Thomas Wilson, a courtier? Edward Blount, who wrote nigh thirty years after Elizabeth's court had ceased to be, or Thomas Wilson, who lived during its existence and was of it?

'The ever thought-swarming but idealess Warburton,' as COLERIDGE calls him, asserted that in Holofernes SHAKESPEARE satirised a contemporary, JOHN FLORIO, a teacher in London of the Italian language, and proceeded to support this assertion with extracts from the *Preface* of Florio's Italian *Dictionary,* so adroitly culled that the assertion received from the first an acceptance far wider than it deserved; and eventually the theory became so grounded in popular belief that, although repeatedly and justly disproved, it is to this day frequently assumed as a fact. It suffices here to note that it is far from certain that Florio's *Worlde of Wordes* and *Love's Labour's Lost* were not published in the same year, and that, as MALONE points out, Florio was 'particularly patronised by Lord Southampton,' whom SHAKESPEARE could not have been willing to offend. The views of the commentators on this subject will be found in the *Appendix.*

'Resolute John Florio,'—thus he signs the *Preface* to his *Worlde of Wordes,*—is not the only character in real life who has been claimed as the original of Holofernes. SHAKESPEARE'S own school-master and others have been brought forward as the unquestionable models. If characters in real life prove, however, too insubstantial, then we must resort to fiction. Never let it be said that SHAKESPEARE could have devised, unaided, a personage so original. We could never have devised one; therefore, SHAKESPEARE could not. 'SHAKESPEARE'S pedant,' says MALONE, 'had, I make no doubt, an archtype; and I think the 'character was formed out of two pedants [insatiate critic, would not one suffice?] in Rabelais: Master Tubal Holofernes, and Master

'Janotus de Bragmardo. Holofernes taught Gargantua his A B C; and 'afterwards spent forty-six years in his education. We have, however, 'no specimen in Rabelais of his method of teaching, or of his language. 'But the oration of Bragmardo for the recovery of the bells is exactly 'what our poet has attributed to his pedant's "leash of languages."'

It is fairly incredible that the staid MALONE is serious when he asserts that the style of Janotus is 'exactly' that of 'the leash of lan-'guages' of Holofernes. One or the other conclusion is inevitable: either that he vaguely remembered that Janotus mingled Latin and French, or that he supposed no one would ever take the trouble to test his assertion. Let the reader judge. Janotus tells Gargantua that money had been refused for certain bells from those 'who would have 'bought them for the substanific quality of the elementary complexion, 'which is intronificated in the terrestreity of their quidditative nature, 'to extraneize the blasting mists upon our vines. . . . I have been 'these eighteen days metagrabolising this speech. . . . Ego occidi 'unum porcum, et ego habet bonum vino. . . . I give you in the 'name of the faculty a *Sermones* de Utino [the name of a town] that 'utinam you will give us our bells. Vultis etiam pardonos? Per 'diem, vos habebitis, et nihil payabitis. O Sir, Domine, bellagiva-'minor [in the original *clochidonaminor*, i. e., let our bells be given us] 'nobis; verily est bonum urbis. . . . For I prove unto you that you 'should give me them. Ego sic argumentor. Omnis bella bellabilis 'in bellerio bellando, bellans bellativo, bellare facit, bellabiliter bel-'lantes.' * Comment is needless; nay, impertinent.

Dr. JOHNSON, at one time, 'considered the character of Holofernes 'was borrowed from the Rombus of Sir Philip Sidney.' This is dis-proved, however, by the fact that *The Lady of May*, wherein Rombus appears, and the Quarto of *Love's Labour's Lost* were published in the same year, and the play was not then new. Moreover, even were this not the case, Rombus and Holofernes are wholly different characters; Sidney's pedant is intended to be an egregious caricature; SHAKESPEARE'S is life-like, with peculiarities merely emphasized. Though the Latin of Holofernes may not be irreproachable, that of Rombus is absurd, and intended to raise a laugh, such as '*parcare subjectos, et debellire superbos*,' '*verbus sapiento satum est*,' '*haec olim memonasse juvebit*,' '*O tempori! O moribus!*' There is no parallel in Holofernes to Rombus's first sentence, 'Now the thunder-thumping 'Jove transfused his Dotes into your excellent formosity, which have 'with your resplendent beams thus segregated the enmity of these 'rural animals.'

* Urquhart's *Translation*, Book I, ch. xix.

The assertion is time-honoured that in Berowne and in Rosaline we have the predecessors of Benedick and of Beatrice. It is generally assumed or maintained that in the earlier couple SHAKESPEARE shows his 'prentice hand; in the later we have the master's touch. Unquestionably, in the main features of all four characters there lies a certain resemblance. Berowne and Benedick are in love against their will; Rosaline and Beatrice are irrepressibly fond of banter. Does the resemblance continue in other regards?

Berowne is keenly intellectual; no trickery is needed to lure him into love; he falls in love with Rosaline at first sight; when he discovers it, his thoughts are first centred in himself, and, in revolt against it, he even vilifies Rosaline beyond propriety,—beyond what he, in his heart, knows to be the truth. We discern no developement of character in him. What he is when we first meet him, he is, when he goes that way, we this way,—ever plausible, brilliant, poetic. Although in his heart of heart he knows that love gives to every power a double power, and that its voice makes heaven drowsy with the harmony, yet when we part from him we doubt much that this voice will echo in his soul throughout his year of penance. His fertile wit will devise many a mean to stifle it should his task to move wild laughter in the throat of death prove too irksome. His present love's labour will be lost, and Jack will never have his Jill.

When we first see Benedick, a germ of love for Beatrice is already implanted in his bosom; he declares that she exceeds her cousin in beauty as the first of May doth the last of December. This germ is quickened into full bloom by overhearing that Beatrice is in love with him, and his thoughts that follow the discovery are mainly, not of himself, but of her. Under the influence of love we see his character unfold; he refuses at first to kill Claudio, but yields, and, strong in the strength of love, challenges Claudio to the death. When we last see him, he is a changed man, and glorying in the change.

Could we point to defects in the earlier character which are remedied in the later, then we might say that Berowne is Benedick's dramatic predecessor. But are there any such defects? Are they not men essentially different? Berowne is the stronger character; Benedick, the more lovable. Berowne is a scholar; Benedick, a soldier. Benedick is an obstinate heretic in the despite of beauty; Berowne knows that from women's eyes sparkles the right Promethean fire. What parallel is there then between them? or how can Benedick's character be a developement of Berowne's? That they are both in love and delight in a merry war of words with their mistresses appear to be the only traits wherein their characters are the same.

The contrast between Rosaline and Beatrice seems not less marked. At the opening of the play, Rosaline is assuredly not in love with Berowne, and it may be doubted if she be so very deeply at its close. Their intercourse during the play has not tamed her wild heart to his loving hand; her heart was never wild; and she imposes the penance on her lover not at the dictates of her love for him, or out of her own experience, but because of what the world's large tongue proclaims to be his nature. From the first to the last, all we see in her is feminine and ladylike, fond, as a young girl should be, of jests and laughter. In the sets of wit she plays with Berowne she is always refined; the coarsest speech she makes to him is far within the limits of becoming mirth, as, when he asks her the truly pointless question, 'What time o' day?' she answers, 'The hour that fools should ask.' Stirred by no deep passion, she reveals no growth of character but is of the same sweet sunny nature at the close that we learned to love at the beginning. If Berowne's love survive a twelvemonth and she finds him empty of his fault, she will right joyfully accept him, and, indeed, in her gentleness, she faintly hints that she will have him even if that fault be not cured.

On the other hand, Beatrice is in a fluttering kind of love with Benedick when the play opens, just as Benedick is with her, and we observe the sudden unfolding and revelation of this love by the stratagem of Hero, familiar to us all. The disclosure to her ears of Benedick's love is the purifying fire which purges away all bitter heartlessness. By its light she discerns the infinite worth of a love such as his, and rises to a height of womanly discernment rare among even SHAKESPEARE'S heroines, when she puts that love to a supreme test by telling Benedick to 'Kill Claudio!' Her wit is more hoydenish and less refined than Rosaline's; in her banter with Benedick she descends at times to personalities that do not quite become her maiden lips, as when she tells him that scratching could not make his face worse. But this exuberance of high spirits marks her youth and enables us the better to appreciate the developement of her character as it unfolds itself before us under the benign influence of love. She is formed in grander proportions than Rosaline, and she is less feminine.

Thus in *Love's Labour's Lost*, there is strength in the hero and comparative weakness in the heroine, with no developement of character in either. In *Much Ado About Nothing* we find strength in the heroine and comparative weakness in the hero, with marked growth of character in both. Have then Berowne and Rosaline enough in common with Benedick and Beatrice to pronounce them the early and imperfect sketches of the latter?

But, after all, is it of any moment whether Berowne preceded Benedick or Rosaline Beatrice? All four of them fill our minds with measureless content; and if there be in them indications of the growth of SHAKESPEARE'S art, then these indications are never heeded when we see the living persons before us on the stage. What care we then for aught but what our eyes see and our ears hear? What to us then is the date when the play was written? Shall our ears at that moment be vexed with twice-told tales of the source of the plot? Be then and there the drowsy hum of commentators uncared for and unheard. We yield ourselves irresistibly to the power of SHAKESPEARE, and only know that we are on enchanted ground. And is not this the mood for which SHAKESPEARE wrote these plays? Is it not thus that he imagined his plays would be received? What mattered it to him, and still less should it matter to us, whether or not *Love's Labour's Lost* conformed to the rules of the drama? What if it be no genuine drama at all? Pompous pedants, courtly braggarts, brilliant men in the heyday of life, and girls of France in all the sparkling bloom of beauty and of youth live a fragment of their gay or sombre lives before us; we share in their chagrin, we hear their merry laughter, and we triumph in their joy. We would fain arrest the curtain in its slow descent, and with eyes and ears continue another chapter in the story of *Love's Labours*, whether *Lost* or won,—that story without an end.

H. H. F.

September, 1904.

LOUES LABOUR'S LOST

Dramatis Perſonæ.

Ferdinand, *King of* Navarre.

Biron,
Longavile,
Dumain,
} *three Lords attending upon the King in his Retirement.*

1. As given first by Rowe.
2. *Ferdinand,*] Om. Cap.
3. *Biron*] Ff. *Birone* Wh. *Berowne* F_1, Ktly.
4. *Longavile*] *Longaville* Rowe ii et seq.
5. *Dumain*] *Dumaine* Coll.
in his Retirement] Om. Cap. et seq.

2. **Ferdinand**] HUNTER (i, 256) was the first to suggest that the plot of the present play had a foundation in history (as we learn from Monstrelet's *Chronicles*. See Appendix, *Source of the Plot*), and that there was in reality a King of Navarre to whom a King of France was indebted for a large sum of money. The historic name of this King of Navarre is Charles; Shakespeare's King of Navarre is named Ferdinand. Hunter overlooked the fact, however, that in II, i, 171, we are told that it was not Ferdinand who was the original claimant of the debt from the King of France, but Ferdinand's father, and he it was whose name was Charles. Assuming, then, that the date of the plot was about 1427, Hunter looked for the names prominent in French history, at about that time, mentioned by Monstrelet. 'Thus the lord of *Longueval*, *Longavil*, is named,' he says, 'by that Chronicler as a French nobleman who was active against the English during the regency of the Duke of Bedford. John de *Beauraine* also occurs, whose name we have in the *Berowne* of the play. . . . *Dumain* may seem to be modelled on *Dunois*, and *Boyet*, on *Boys*, both eminent names in the history of the French wars of that age. . . . Whether this propriety was Shakespeare's own, or he took the names as he found them, must remain undetermined until the happy day when the volume which contains the original stories on which he wrought, in this play, and in *The Tempest*, shall be brought forth from its hiding-place.'

3. **Biron**] Throughout the play this name is accented on the second syllable, and from IV, iii, 249, where it rhymes with 'moone,' we may learn that it was pronounced *Beroon*. In a note on this line, BOSWELL remarks that 'Mr Fox in the House of Commons said *Touloon* when speaking of Toulon.' In 1594 Nashe issued a new edition of his *Teares over Jervsalem*, and from a sentence in his new Epistle *To the Reader* we find evidence confirming this pronunciation of Berowne; Nashe is inveighing against those who will construe a far-fetched meaning out of simple words, and says: 'Let me but name bread, they will interpret it to be the town of Bredan in the low countreyes; if of beere he talkes, then straight he mocks the Countie Beroune in France.'—(ed. Grosart, p. 5.)—R. G. WHITE (ed. i, 445) observes that down to the beginning of the last century, when it became so illustrious, this name 'was pronounced as it is in this play.' It is unfortunate that the spelling of the First Folio and of the Quartos was ever abandoned. The change is due to the Second Folio.—C. ELLIOT BROWNE in some *Notes on Shakespeare's Names* (*Athenæum*, 30 Sept. 1876) remarks that 'Biron, the eccentric Marshal of Henry the Fourth, had been ambassador in London, and was, perhaps, after the king, the best known Frenchman of his time.'—SIDNEY LEE (*Gent. Maga.*, Oct.

[Biron.]

1880) rejects Hunter's date of the plot as in 1427, and, more rationally, prefers to believe that contemporary events in France influenced Shakespeare in his choice of names. When this play was produced, the King of Navarre, Henry the Fourth, 'was attracting the serious attention of earnest-minded Englishmen. Similarly, the two chief lords in attendance in the Comedy,—Biron and Longaville,—bear the actual names of the two most strenuous supporters of the real King of Navarre. . . . Most of [Biron's] speeches are so superior in their workmanship to the rest of the play, that we cannot but believe that they were worked up after the comedy was first produced, and are to be included among the corrections and augmentations mentioned in the title-page of the Qto as having been recently made. The relation in which Biron stood to the English people between 1589 and 1598 would fully account for the distinction thus conferred upon him. Of all the leaders on Navarre's side, he was best known to Englishmen. Almost invariably the English contingent served under him,* and every one of those nine years added something to England's knowledge of his character. . . . "In this army," wrote one of the English leaders disappointed by the cold reception many Frenchmen accorded him, "we have not one friend but only Marshal Biron, whom we find very respective to Her Majesty and loving to her people." † To show that we have not over-estimated Biron's importance in the eyes of Shakespeare's dramatic contemporaries, we need merely mention that *Love's Labour's Lost* is not the only play of the time of which he is the hero. George Chapman has devoted no less than two plays to his career:—*The Conspiracie of Duke Biron* and *The Tragedy of Biron*, both produced in 1605.' BENVOLIO [*i. e.* R. A. PROCTOR] (*Knowledge*, June, 1888, p. 170) asserts that 'though the four gentlemen whose labours of love are lost have French names given them, they were probably drawn from Warwickshire folk well known to Shakespeare, Berowne was our familiar British Brown, Longueville simple Langton, and Dumain plain Hand (all three are local names).'—ED.

4. **Longavile**] C. ELLIOT BROWNE (*Athenæum*, 30 Sept. 1876): Of the Duke of Longueville's famous victory over Aumale in Picardy, at least two English narratives were published in 1589. [This name occurs in the play three times in rhyme:—'O would the king, Berowne and Longauill, Were louers too, ill to example ill.'—IV, iii, 128; 'You doe not loue Maria? Longauile, Did never Sonnet for her sake compile.'—IV, iii, 138; 'This and these Pearls, to me sent Longauile. The letter is too long by half a mile.'—V, ii, 57. In the majority of instances, the name is spelled Longauill; therefore in the first of these examples it cannot be affirmed that the compositor accommodated his spelling to the rhyme. This would be true rather of the last two; with one exception (IV, iii, 44), these are the only instances where the name is thus spelled. In all, it occurs twelve times; of these, it is spelled *Longauill* nine times, and *Longauile* thrice. In V, ii, 273, where Catherine (*Maria* in the Folio) puns on the name ('is not veal a calf'), the pronunciation Longaveal is clearly intimated.—ED.]

5. **Dumain**] S. LEE (*Gent. Maga.*, Oct. 1880): This is a common Anglicised version of that Duc de Maine, or Mayenne, whose name was so frequently mentioned in popular accounts of French affairs in connection with Navarre's movements. (*Footnote.* For an identical mode of spelling the name, compare Chapman's *Con-*

* State Papers, 1591–94, p. 335.

† Birch's Memoirs of the Reign of Queen Elizabeth, London, 1754, ii, 323.

Boyet, } *Lords attending upon the Princess of* 6
Macard, } France.

Don Adriana de Armado, *a fantastical* Spaniard. 8

7. *Macard*] Rowe, Pope, Theob. Han. Warb. Johns. *Marcade* QqFf. *Mercade*, Cap. et seq. *Marcadè*, Ktly.

8, 13. *Adriana*] Rowe, Pope, Var. '85. *Adriano* Theob. et cet.

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spiracie and Tragedie of Charles, Duke of Biron, vol. ii, pp. 210, 211, ed. Pearson.)

6. **Boyet**] In V, ii, 373, this name rhymes with 'debt.'

7. **Macard**] The spelling of this name is an unhappy commentary on the vaunted thoroughness with which the editors before CAPELL examined the original texts. What was, I cannot but believe, a mere misprint in ROWE'S edition, was continued without distrust by POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON; not only here, but when the character enters in Act V.

On the score of the rhythm in lines, V, ii, 787, 788: 'God save you, Madame. Welcome Mercade,' KEIGHTLEY prints the name 'Mercadè.' I doubt that it was pronounced otherwise than as a disyllable; certainly it was so pronounced by the editors just mentioned, and also by CAPELL, who, in this line, inserted '*good* Mercade,' in order to complete the rhythm.—ED.

8. **Armado**] The spelling of this name is not uniform. The forms *Armado* and *Armatho* are used indifferently. The bearer of the name signs it in both ways. If we were to follow the majority of the stage-directions and the prefixed names of the speakers, we should call him *Braggart*, although he is never so addressed throughout the play. *Armado* is used seven times in the text, and once in a stage-direction. In I, ii, the stage-direction is 'Enter Armado,' etc., and the name prefixed to the first speech is '*Arma.*'; Moth answers, and then instead of '*Arma.*' '*Brag.*' replies, and so continues for the rest of the scene. On the other hand, in III, i, the stage-direction is 'Enter Braggart,' etc., and '*Brag.*' speaks for seventy lines, when without warning it is changed to '*Arm.*' and so continues until his exit at line 141. During the rest of the play, 'Braggart' appears in the stage-direction and the speaker is uniformly '*Brag.*' This patchwork is, possibly, due to the changes which are announced on the title-page of the Qto, where it says that the play has been 'newly corrected and *augmented.*' S. LEE says (*Life*, etc., p. 52, note) that 'the name Armado was doubtless suggested by the expedition of 1588.' Indeed, the Armada itself was sometimes called the *Armado*; it is so called twice in Stowe's *Annales*, 1600, pp. 1244, 1245, and MURRAY (*N. E. D.*) quotes from Milton's *Of Reformation in England*: 'the *Northern Ocean* . . . was scatter'd with the proud Ship-wracks of the *Spanish Armado.*'—(p. 69, ed. Mitford.) The spelling of the Folio and Quarto is itself reproduced in Chettle's *England's Mourning Garment*, 1603: 'The Spaniards having their armatho ready.' It is not likely, however, that these different spellings indicated any decided difference in pronunciation. It was probably due to the same confusion of *d* and *th* which we find in 'Bermoothes' and 'Bermudas,' 'renegatho' (F_1, *Twelfth Night*, III, ii, 70) and 'renegado,' 'Swethen' and 'Sweden' (Fleetwood's *Letter on the Battle of Lutzen*, Camden *Misc.* i, 8), 'burthen' and 'burden,' etc. In all these questions of spelling we must bear in mind that we are not dealing with Shakespeare, but with compositors, who were, moreover, most probably composing by the ear. COURTHOPE says (ii, 361) that Sir Topas in Lyly's *Endimion*, 'a personage modelled in part on the Thersites [of the Interlude of that name], with

Nathaniel, *a Curate.* 9
Dull, *a Constable.*
Holofernes, *a Schoolmaster.* 11

9. *Nathaniel,*] *Sir Nathaniel,* Cap.

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the addition of a lofty vein of pedantic eloquence, furnished Shakespeare with the suggestion of Armado.'—Ed.

9. **Nathaniel**] C. E. Browne (*op. cit.*): This name had an especial religious savour of its own. Penkethman, in his book on Christian names (*Onomatophylacium*, 1626), has some lines upon the associations connected with it, and remarks that it was chiefly used in religious families.

10. **Dull**] Le Tourneur: Le mot est *Dull*, qui se prononce *Doll*, & qui signifie niais, stupide, etc.

11. **Holofernes**] Warburton's suggestion, ill conceived and worse supported, that under this name John Florio was attacked, is stated in the *Preface* to this volume. In the *Appendix* are set forth in full the opinions of critics and editors to which merely a reference was there made. Capell was impressed by Warburton's assertion, but prefers to indulge in his own speculations and does so to the following effect:—'In this [earlier] play, it is conceiv'd, the character now call'd Holofernes was quite a general character, a meer strongly-mark'd pedant: this the aforesaid *bel esprit* and particular, "Resolute John Florio" (for such is his signature) takes foolishly to himself; quarrels with Shakespeare, who had been his acquaintance; abuses him, his fraternity, and several others, in terms that make any retaliation too little: the only chastisement given him, is—pointing the offending character stronger, fixing it upon him, and new-christ'ning it perhaps by a name of singular fitness—the name in this new play.' Dr Farmer upheld Warburton and pronounced him 'certainly right in his supposition' concerning Florio. 'Florio,' he continues, 'had given the first affront. "The plaies," says he, "that they plaie in England, are neither right comedies, nor right tragedies; but representations of histories without any decorum."' I cannot verify this quotation; it must be in Florio's *Second Frutes*, 1591; unhappily, it is necessary, in the present instance, to verify even Farmer's quotations. He continues, 'The scraps of Latin and Italian are transcribed from his works, particularly the proverb about Venice, which has been corrupted so much. The *affectation of the letter*, which *argues facilitie*, is likewise a copy of his manner. We meet with much of it in the sonnets to his patrons:—

> '"In Italie your Lorship [*sic*] vvell hath seene
> "Their manners, monuments, magnificence,
> "Their language learn't in sound, in stile, in sence,
> "Prouing by profiting, where you haue beene;
> "—To adde to fore-learn'd facultie facilitie."'

This last line does not belong to the same sonnet from which the preceding four are taken, and it is with somewhat of a shock that reference to the *Worlde of Wordes*, where they are found, reveals the fact that neither of them is written by Florio, but that both are signed 'Il Candido,' a name assumed by Florio's friend, one Dr Gwinne. So far from believing that Shakespeare bore any unfriendly feeling toward Florio, Minto (p. 371) endeavours to show that, under the name of 'Phaeton,' Shakespeare addressed to Florio a Sonnet which is prefixed to Florio's *Second Frutes*, and begins, 'Sweet friend, whose name agrees with thy increase.' 'To Warburton,'

Costard, a *Clown*. 12
Moth, *Page to* Don Adriana de Armado.

13. *Moth*] *Moth* (or *Mote*) Wh. i.

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says MINTO (p. 382), 'we owe the supremely absurd suggestion that this versatile Italian [Florio] was the original of Holofernes.'—ED.

Florio does not stand alone as the prototype of Holofernes. HERAUD (p. 48) says, 'it has been thought that Holofernes is a caricature of Curate Hunt, or Thomas Jenkins, who presided over the Free Grammar-school at Stratford-upon-Avon, where it is *supposed* that Shakespeare was educated.' HALLIWELL (*Memoranda*, p. 14) remarks that 'Richard Mulcaster, a schoolmaster and scholar of some eminence, also contemporary with Shakespeare, has likewise been conjectured, with as little likelihood [as Florio] to have been the original prototype [*sic*] of the character of Holofernes.' In a paper read before *The New Shakspere Society*, 11 January, 1884, Mr SIDNEY LEE stated that the present play 'gave us six village characters: Shakspere's schoolmaster, Thomas Hunt, as Holofernes,' etc. And ELZE (*Life*, etc. p. 37) says 'there is, probably, little doubt that the poet has immortalised Thomas Hunt as Holofernes.'

HALLIWELL (p. 330): An old play of *Holofernes* was acted before the Princess Elizabeth in 1556, and in a MS relating to Derby, in 1572, we find,—'in this year Holofernes was played by the townsmen.' These compositions related, in all probability, to the story in the *Apocrypha*. Shakespeare took the name, probably, from Rabelais. [Book I, chap. xiv.]—C. E. BROWNE (*Athenæum*, 30 Sept. 1876): As an epithet of ridicule the name was long common. In *Every Man in his Humour* Bobadil applies it to Downright. Scioppius afterward applied it to Casaubon.

12. **Costard**] MURRAY (*N. E. D.*): A kind of apple of large size. Perhaps formed on Old French and Anglo-French *coste* rib + -ARD, meaning a prominently *ribbed* apple, a sense which agrees with the description of existing varieties so called. Often mentioned from 14th to 17th century, after which the word passes out of common use, though still retained by fruit-growers in the name of one or more varieties of apple identical with or derived from the original Costard. 2. Applied humorously or derisively to the head (cf. *coco-nut*). Cf. *Lear*, IV, vi, 240: 'Ice try whether your costard or my ballow be the harder' [See III, i, 73 *post*].

13. **Moth**] In *Much Ado about Nothing* (II, iii, 60, of this edition) R. G. WHITE'S conclusions, as to the use indifferently of *t* and *th* by Elizabethan printers, and A. J. ELLIS'S criticism thereon, are set forth with the fullness which the importance of the subject demanded, involving, as it does, no less than the pronunciation of the title of the play. White's weakest point in his long list of words where the modern *t* appears, in Elizabethan texts, as *th*, and the reverse, is that he fails to note that a large proportion of these words are either Greek or, at least, non-Saxon. This oversight led Ellis, possibly, to give scant approval to White's general argument. The result is, I think, that the list is not so large as White supposes, nor so small as Ellis would have it. Ellis acknowledges, however, that White is right in regard to the pronunciation of 'Moth' both here and in *Mid. N. D.* I, ii, 84. White's remarks on this pronunciation are substantially as follows:—'I have not the least doubt that this name is not "Moth" but *Mote*,—a "congruent epitheton" to one whose extremely diminutive person is frequently alluded to by phrases which seem applicable only to Tom Thumb. That "mote" was spelled *moth* we have evi-

A Forester.

Princess of France.

Rosaline,
Maria,
Catherine,
} *Ladies attending on the Princess.*

Jaquenetta, *a Country Wench.*

Officers and other Attendants upon the King and Princess.

SCENE, *the King of* Navarre's *Palace and the Country near it.*

14. A Forester.] Added by Theob.

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dence twice in one line of this present play "You found his Moth, the King your Moth did see." IV, iii, 166; also in the following line in *King John*: "O heaven, that there were but a moth in yours." IV, i, 92; and, in fact, in every case in which the word appears in the First Folio, as well as in all the Quartos. Wickliff wrote in *Matthew* vi, "were rust and mought distryeth." . . . "Moth" is allowed to remain in the text, because the name of the insect having been sometimes so spelled in Shakespeare's day, (though generally *moathe* or *mothe*,) that may, possibly, have been the word intended, in spite of the spelling of "mote" in this very play,—because it is sufficiently expressive of the Liliputian dimensions of the page,—and because, to displace what has remained so long in the text, when there is no absolute necessity for doing so, would be doing almost wanton violence. But whether the name is "Moth" or *Mote*, it is plain that the pronunciation was *Mote*.' See 'greene wit,' I, ii, 84; 'ortagriphie,' V, i, 22. This pronunciation would receive further confirmation if, as S. LEE suggests, Shakespeare were led to adopt it by the popularity of Mothe, or La Mothe, 'the name by which a French ambassador was known in London for many years.' But I doubt that Shakespeare's audience at the sight of Armado's little Page, by whatever name he was called, would have been reminded of an ambassador; moreover Shakespeare uses the name in *A Midsummer Night's Dream* for a diminutive fairy.—ED.

16. **Rosaline**] This name is made to rhyme with 'thine' in IV, iii, 236. In *Rom. & Jul.* II, iii, 43, it rhymes with 'mine.' In *As You Like It*, III, ii, 100–111, 'Rosalind' rhymes with *kind*, *bind*, *rinde*, *finde*.

FLEAY (*Shakespeare and Puritanism*, *Anglia*, 1884, vii, 223): In none of the three or four passages in Shakespeare where the word 'Puritan' occurs is there anything that could give serious offence to the precise sect; in none of them is there any ground for the assertion of Dr ALEXANDER SCHMIDT that the Puritans were disliked and ridiculed by the Poet; they are all so colorless and free from personal allusion that they rather leave us under an impression that there was a lurking feeling in Shakespeare's mind in favour of the Puritans. . . . Moreover, the name by which the obnoxious sect was usually alluded to on the stage, that of 'Precisians' never occurs in Shakespeare at all; unless it be in a doubtful passage in *The Merry Wives*. [Hereupon reference is made to the fact that in 1589–90, when all England was

[FLEAY.—*Shakespeare and Puritanism.*]

'ablaze with the Mar-Prelate controversy, and when Greene, Nashe, Lyly, and Munday were writing against the Puritans,' no word against them is to be found in Shakespeare's early works. An analysis follows of certain plays of Lyly and of Peele wherein allusions to contemporary events are detected and the personal and dramatic characteristics are shown of this band of Anti-Martinist writers, to which must be added Bishop Cooper, of whom 'the chief points known are that he was probably engaged in tuition while at the University and that his wife was unfaithful to him': To this band must be also added, of actors, William Kempe.] This brings us back to Shakespeare. What was he doing about this time? Unfortunately we have no definite proof that he had written anything before 1592; but as the almost unanimous consent of critics places *Love's Labour's Lost* in 1590, it is probable that there if anywhere we shall find allusions to the events of this Puritan controversy. . . . Of course the crude theory which would identify Holofernes with Florio deserves no consideration; but it does not follow that there is no truth in the notion that he represents somebody. If he does, however, the whole group to which he belongs must also be personal portraits. The notion that isolated characters were presentations of individuals must be discarded; no play can be shewn in which such a system was adopted. Let us glance at a few prominent characteristics of the characters in this group. Armado, the Spanish braggart, is chiefly distinguished by his Euphuism; he has been to Rome and calls himself (in the character of Hector) 'that flower.' Holofernes, the pedant (schoolmaster) is laughed at for having an unfaithful wife; he affects scraps of Latin and assumes the character of Jude-ass. Nathaniel, the curate, has a less pronounced character than any in the group; I suspect, however, that the 'affecting the letter' was originally a part of his character altered in the second draught for a reason to be given below. Costard, the witty clown, is the best actor among the Worthies. Moth, the page, is called tender Juvenal, Armado being a tough Senior, he has the readiest wit and is the most sarcastic of the group. Antony Dull says little, understands less, acts as constable, carries information from Armado and is ready to play on the tabor to the Worthies; but not to act one himself. Now to any one familiar with the stage-history of those times do not these characteristics suggest the identical six persons that form the Anti-Martinist group of writers? Is not Armado Lyly, the Euphuist, the lilly-flower, the mint (of words), the advocate of Spain, the late traveller to Rome? Is not Holofernes Bishop Cooper, the husband of the unchaste wife, the editor of Latin phrases, the quondam tutor, and above all the Judas, the title specially attributed to bishops in the Martin pamphlets? Is not Nathaniel Greene, the clergyman-dramatist originally represented no doubt in stronger colours; but in the revised play deprived of his more salient peculiarities because Shakespeare would not, like Harvey, trample on his dead foe? This would account for the change of names between Holofernes and Nathaniel, and the transference of the alliterative propensity to the pedant. Alliteration was one of the points of style in Greene's writings alleged against him by contemporaries. Is not Costard Kempe, the witty actor of clowns, the best performer among the Worthies? Is not Moth Thomas Nashe, the young Juvenal, the tender boy, the ready pamphleteer, the sarcastic satirist, the successor (as writer for the Chapel children) to tough old Lyly? And is not Antony Dull Antony Munday, the stage-plotter, but not stage actor, the informer against the seminary-priests, the conceited Antonio Balladino of Jonson, who could sing his ballads to his tabor or act as constable in detecting state plots?

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If these six characters do not represent the six real personages then the points of similarity between the two groups form the most remarkable fortuitous series of coincidences ever yet noticed; if they do, we are at once let into the secret of Shakespeare's abstinence from allusions to the Puritans in his subsequent plays. Having allowed himself, in consequence of the attacks made on him by Nashe in 1589, and by Greene for several previous years, to be drawn into representing the opponents of the Puritan party on the stage, he could not consistently lend his pen to the advocacy of the other side. Nor indeed during the life of Essex do we find in his works any allusion either to Puritan or Papist; any phrase that can be strained into a supposed satire on any religious form of opinion. This is natural in a protegè of Essex and exactly coincides with his patron's scheme of conduct. . . . I must content myself with asking the reader to put himself in Shakespeare's place in the year 1590–91, and, supposing that he wished to indicate the band of Anti-Puritan writers, to consider how he could have more distinctly indicated them. Nashe was widely known as young Juvenal; Cooper as one of the Judas-band, the husband of the unfaithful wife; Kempe as the humourous clown; Munday as Antony, the best plotter among his friends, Antony the dull among his un-friends; Greene, the parson-actor was dead and we cannot expect to find him distinctly marked out in Shakespeare's play as revised; but the portrait of Lyly as Armado the Monarcho (no real Spaniard but a pretended one), the hanger-on at court, the tale-teller, the conceited Euphuist, is too distinct to be mistaken. Surely he could not have indicated the group, as far as writing goes, more plainly. Remember, too, that we have no account of the dresses worn on the stage, no stage-directions even, such as are given in modern plays, no descriptions of the Dramatis Personæ, such as Jonson prefixed to his satirical comedies; only an altered copy of a play produced seven years before, toned down necessarily, when the occasion of the satire had passed by, and differing, for all we know, largely from its original form.

On the whole, then, I see reason to conclude that Shakespeare, naturally disinclined to introduce questions of religious or even ecclesiastical controversy on the stage, is singularly unlike his contemporaries in this abstinence from satirizing the Puritans; that the only allusions to them in his works, and those of scarcely any importance, were introduced at a time when his company of actors were in disfavour on account of their attachment to Essex; and that even when the violent attacks of his rivals had irritated him on one occasion to seize the opportunity of setting them forth in the habit as they lived as a band of would-be worthies incapable of any higher artistic qualities and united only by an ephemeral connexion of enmity to others, even then he confined himself to laughing at the folly of the innovating *précieux*, while carefully avoiding any offense to the earnest though extreme Precisian.

[May I be permitted respectfully to say that I find it almost impossible to believe that an audience in Shakespeare's day, or in any other, could, while the play was in action before their eyes, piece together such fleeting allusions as have just been indicated, and make therefrom specific characters? That a reference to 'horns' in one Act, and a pun on Jud-ass in another, should at once proclaim a character to be that of Bishop Cooper,—or that a reluctance to act one of the Worthies while willing to play the tabor for them, should carry conviction to every hearer that Antony Munday was indicated,—all this is to me well-nigh inconceivable. At the same time there is much force in what is said in regard to costume and stage-directions.—ED.]

Loues Labour's loſt.

Actus primus. [*Scene I.*]

Enter Ferdinand King of Nauarre, Berowne, Longauill, and Dumane.

Ferdinand.

LEt *Fame*, that all hunt after in their liues,
Liue regiſtred vpon our brazen Tombes,
And then grace vs in the diſgrace of death:
when ſpight of cormorant deuouring Time,

1. *Loues Labour's loſt*] F_2. *Loues labors loſt* Q. *Loue labors loſt* Meres. *Loues Labour lost* F_1 (Catalogue of the ſeuerall Comedies). *Love's Labour Lost* Tofte, Ran. *Love's Labour's loſt* F_3F_4 et cet.

2. Actus primus.] Actus Primus. Scena Prima. Ff. Om. Q.

The King of Navarres Palace, and the Country near it. Rowe. The Palace. Theob. Navarre. Park of some Country Palace. Cap. The King of Navarre's park. Cam.

3. King of Nauarre,] K. of Nauar, Q. King, Rowe.

3. Berowne,] Ktly. Berovvne, Q. Birone, Wh. Biron, Ff et cet.

Longauill,] Longavile, Ff, Rowe. Longaville, Pope et cet.

4. Dumane.] Dumaine. QFf, Coll. Dumain. Rowe et cet.

5. Ferdinand.] King. Rowe et seq.

8. *And ... death:*] In margin, Pope, Han.

then] *there* Ktly conj.

9. *when*] F_1. *When*, Theob. et seq.

cormorant deuouring] *cormorant, devouring* Var. '73, Wh. ii. *cormorant--devouring* Del. conj.

1. **Loues Labour's lost**] Almost the earliest of commentators on this play, GILDON, in 1710, acknowledged (p. 308) that he could 'not well see why the Author gave this Play this name,' and then resignedly adds, 'yet since it has past thus long, I shall say no more to it.' Had he but stopped here, all would have been well, and his character as a critic, as far as this play is concerned, might have remained respectable, but, in an evil hour, he continued (and his remark would not have been repeated here were it not that ever since his day there has been a low muttering of agreement with it): 'since it is one of the worst of Shakespear's Plays, nay, I think I may say, the very worst, I cannot but think that it is his first.' THEOBALD, also, in a letter to Warburton (Nichols, *Illust.* ii, 315) in 1729, acknowledged that he was 'a little staggered about the title not answering, as I conceive, the catastrophe. The four gallants set out with protestations against giving way to Love; they all happen to be caught in the snare; and their respective mistresses, upon preliminaries settled, agree to make them happy in their suits at a year's end; so that to me, as yet,

[1. Loues Labour's lost.]

Love's Labour seems to be *Not Lost.*' MALONE (Var. 1821, ii, 331) finds in the following lines 'the train of thoughts which probably suggested' not only this title, but that 'which anciently was affixed to another of his comedies,—*Love's Labour Won*':—

> 'To be *in love*, where scorn is bought with groans;
> Coy looks with heart-sore sighs; one fading moment's mirth
> With twenty watchful, weary, tedious nights;
> If haply *won*, perhaps a hapless gain;
> If *lost*, why then a grievous *labour won*.'—*Two Gent. of Ver.* I, i, 29–33.

HUNTER (i, 258) says that the title must be supposed to refer to the Princess's words, 'I thank you, gracious lords For all your fair *endeavours*.'—V, i, 800, that is, 'the efforts which the King and the three gay bachelors had made to entertain the Princess and her ladies, were all frustrated, *lost*, by the unexpected intelligence of the death of the Princess's father.' J. M. MASON (p. 56) was the first to call attention to the form of the title; all modern editions with one exception have uniformly followed the Third Folio in printing *Love's Labour's Lost.* This, Mason suspected to be an error, and that the true title should be *Love's Labours Lost.* The *Text. Notes* show the variations of the Title, which are not, so says HUNTER (i, 258), immaterial, because each one bears 'a different *meaning*.' The running title of the First Quarto is 'Loues Labor's loſt,' which is really the same as the title of the First Folio. Hunter thinks that the title as given by Meres is 'probably that by which the author intended it to be called. And this for several reasons; first, it has the true Shakespearian flow, running trippingly on the tongue, as all his titles do. Secondly, it suits, better than any other, [the Princess's word, in V, i, 800, just quoted]. And, finally, the title in this simplest form alone admits of having, as its counterpart, the title given to another play, *Love Labours Won.* Of all forms, the halting title *Love's Labour's Lost* is the worst.' But the majority of editors,—indeed it may be said that, with one exception, all editors,—disagree with Hunter as to the propriety of the title as given by the Third Folio. KNIGHT (p. 75, footnote) has proved, I think, that so far from being the worst, it is, in all probability, the correct and the best. 'The modes,' he says, 'in which the genitive case and the contraction of *is* after a substantive, are printed in the titles of other plays in the First Folio, and in the earlier copies, leads us to believe that the author intended to call his play "Love's Labour is Lost."' The apostrophe is not given as the mark of the genitive case in these instances:—*The Winters Tale, A Midsummer Nights Dream.* But when the verb *is* forms a part of the title, the apostrophe is introduced, as in *All's well that ends well*.'—HALLIWELL observes that 'it is worthy of remark that the poem commencing, "My flocks feed not," which has been attributed to Shakespeare, is entitled, *Loves labour lost* in the edition of his Poems which was published by Benson in 1640.' In the belief that the alliteration in the title was intended as a precursor of the 'affecting of the letter' in the play itself, SCHLEGEL translated it *Liebes-Leid und Lust.* SIMROCK thus translates it: *Der Liebe Lohn verloren.* GILDEMEISTER has, *Verlorene Liebesmüh.* LE TOURNEUR'S *Les Peines de l'Amour perdues en vain* has been abbreviated in the French translations since his day to *Peines d'Amour Perdues.*—ED.

SCHLEGEL (ii, 160): *Love's Labour's Lost* is a humoursome display of frolic; a whole cornucopia of the most vivacious jokes is poured out into it. Youth is certainly perceivable in the lavish superfluity displayed in the execution; the uninter-

[3. Enter, etc.]

rupted succession of plays on words, and sallies of every description, hardly leave the spectator time to breathe; the sparks of wit fly about in such profusion, that they form complete fireworks, and the dialogue, for the most part, resembles the hurried manner in which the passing masks at a carnival attempt to banter each other.—COLERIDGE (*Table-Talk*, 7 April, 1833): I think I could point out to a half line what is really Shakespeare's in *Love's Labour's Lost*, and some other of the non-genuine plays. What he wrote in that play is of his earliest manner, having the all-pervading sweetness which he never lost, and that extreme condensation which makes the couplets fall into epigrams as in the *Venus and Adonis*, and *Rape of Lucrece*. In the drama alone, as Shakespeare soon found out, could the sublime poet and profound philosopher find the conditions of a compromise. In the *Love's Labour's Lost* there are many faint sketches of some of his vigorous portraits in after-life,—as, for example, in particular, of Benedick and Beatrice.—HALLIWELL (*Memoranda*, p. 18): *Love's Labour's Lost* is not a favourite play with the general reader, but the cause of its modern unpopularity is to be sought for in the circumstance of its satire having been principally directed to fashions of language that have long passed away, and consequently little understood, rather than in any great deficiency of invention. When it has been deeply studied, there are few comedies that will afford more gratification. It abounds with touches of the highest humour; and the playful tricks and discoveries are conducted with so much dexterity, that, when we arrive at the conclusion, the chief wonder is how the interest could have been preserved in the developement of so extremely meagre a plot. Rightly considered, this drama, being a satire on the humour of conversation, could not have been woven from a story involving much situation other than the merely amusing, or from any plot which invited the admission of the language of passion; for the free use of the latter would have been evidently inconsistent with the unity of the author's satirical design.

3. **Enter**, etc.] The Third Scene of the First Act, POPE represents as taking place in 'Armado's House.' The First Scene of the Fourth Act, THEOBALD places in 'The Street.' With these two exceptions, all editors represent the scenes as either in the King's Park or in or at the Princess's Pavilion. CAPELL (p. 190) asserts that the whole play 'passes *sub dio*, in a park, but on different spots of it.' The CAMBRIDGE EDITORS remark that 'as the scene throughout the play is in the King of Navarre's park, and as it is perfectly obvious when the action is near the palace and when near the tents of the French Princess, we have not thought it necessary to specify the several changes.' Having, therefore, placed the scene of the First Act in 'the King of Navarre's park,' they continue, 'The same' at the beginning of every subsequent scene. There are, however, some lines in the Fourth Act (IV, iii, 393) which present some difficulty and render the 'spot,' as Capell calls it, not quite obvious.—ED.

3. COLERIDGE (p. 105): The characters in this play are either impersonated out of Shakespeare's own multiformity by imaginative self-position, or out of such as a country town and schoolboy's observation might supply,—the curate, the schoolmaster, the Armado (who even in my time was not extinct in the cheaper inns of North Wales), and so on. The satire is chiefly on follies of words. Biron and Rosaline are evidently the pre-existent state of Benedick and Beatrice, and so perhaps is Boyet of Lafeu, and Costard of the Tapster in *Measure for Measure*; and the frequency of the rhymes, the sweetness as well as the smoothness of the metre,

[3. **Enter**, etc.]

and the number of acute and fancifully illustrated aphorisms, are all as they ought to be in a poet's youth. True genius begins by generalising and condensing; it ends in realising and expanding. It first collects the seeds. Yet, if this juvenile drama had been the only one extant of our Shakespeare, and we possessed the tradition only of his riper works, or accounts of them in writers who had not even mentioned this play,—how many of Shakespeare's characteristic features might we not still have discovered in *Love's Labour's Lost*, though as in a portrait taken of him in his boyhood. I can never sufficiently admire the wonderful activity of thought, throughout the whole of the First Scene, rendered natural, as it is, by the choice of the characters, and the whimsical determination on which the drama is founded. A whimsical determination certainly;—yet not altogether so very improbable to those who are conversant in the history of the middle ages, with their Courts of Love, and all that lighter drapery of chivalry, which engaged even mighty kings with a sort of serio-comic interest, and may well be supposed to have occupied more completely the smaller princes, at a time when the noble's or prince's court contained the only theatre of the domain or principality. This sort of story, too, was admirably suited to Shakespeare's times, when the English court was still the foster-mother of the state and the muses; and when, in consequence, the courtiers, and men of rank and fashion, affected a display of wit, point, and sententious observation, that would be deemed intolerable at present,—but in which a hundred years of controversy, involving every great political, and every dear domestic, interest, had trained all but the lowest classes to participate. Add to this the very style of the sermons of the time, and the eagerness of the Protestants to distinguish themselves by long and frequent preaching, and it will be found that, from the reign of Henry VIII. to the abdication of James II. no country ever received such a national education as England. Hence the comic matter chosen in the first instance is a ridiculous imitation or apery of this constant striving after logical precision and subtle opposition of thoughts, together with a making the most of every conception or image, by expressing it under the least expected property belonging to it, and this, again, rendered specially absurd by being applied to the most current subjects and occurrences. The phrases and modes of combination in argument were caught by the most ignorant from the custom of the age, and their ridiculous misapplication of them is most amusingly exhibited in Costard; whilst examples suited only to the gravest propositions and impersonations, or apostrophes to abstract thoughts impersonated, which are in fact the natural language only of the most vehement agitations of the mind, are adopted by the coxcombry of Armado, as mere artifices of ornament.

7. **brazen Tombes**] DOUCE (i, 210): It was the fashion in Shakespeare's time, and had been so from the thirteenth century, to ornament the tombs of eminent persons with figures and inscriptions on *plates of brass*; to these the allusion seems to be made rather than to monuments that were entirely of brass, such being of very rare occurrence.

8. **disgrace**] HALLIWELL: This seems to be here used for *obscurity*, '*to disgrace:* to obscure, and make darke a thing.'—Baret's *Alvearie*. [This interpretation seems needless. Baret had directly in view Cicero's phrase, which he quotes as parallel, 'Offundere tenebras.' ''Disgrace' here means, I think, simply *misfortune*, without any idea of dishonour. 'Hard lucke' is one of the meanings which Cotgrave gives as a definition of the French *disgrace*. Our epitaphs will give us grace when we have lost all grace in death.—ED.]

Th'endeuour of this preſent breath may buy:
That honour which ſhall bate his ſythes keene edge,
And make vs heyres of all eternitie.
Therefore braue Conquerours, for ſo you are,
That warre againſt your owne affections,
And the huge Armie of the worlds deſires.
Our late edict ſhall ſtrongly ſtand in force,
Nauar ſhall be the wonder of the world.
Our Court ſhall be a little Achademe,

10. *Th'endeuour*] F_2. *Thendeuour* Q. *Th'endeauour* Ff, Rowe, +, Coll. Dyce. *The endeavour* Cap. et cet. (subs.)
of] *fo* F_4.
10, 11. *buy: That*] Q. *buy That* Ff, Rowe et seq.
11. *bate*] *'bate* Theob. ii, Han. Warb. Huds. iii.
15. *huge*] *hudge* Q.
deſires.] Q. *deſires;* Ff, Theob. Warb. Johns. *desires*, Rowe, Pope, Han. Cap. et seq. (subs.)
16. *force,*] *force.* Theob. Warb. Johns. *force;* Rowe, Pope, Han. Cap. et seq. (subs.)
17. Nauar] Q. Navarre F_2F_3. Navar F_4.
18. *little*] *lytlle* Q.
Achademe] Q. *Academy* F_3F_4, Rowe, +. *Academe* F_2, Cap. et seq.

9. **when**] HERTZBERG takes 'when' in the sense of *whereas*, not only here, but in line 49 below, and in IV, iii, 355.

9. **cormorant**] I can find no proof that this aquatic bird is more eager than others of its kind in satisfying hunger, and why the unfortunate fowl should have been selected from time immemorial as an emblem of voracity, I have not yet discovered. Possibly it is one of Pliny's facts. MURRAY (*N. E. D.*), in this regard, gives no help; he styles it 'voracious,' but this hardly differentiates it from hungry beasts, birds, or men. As an adjective in the present passage, it would seem that a comma should follow it.—ED.

11. **bate**] MURRAY (*N. E. D.*): 3. *trans.* To beat back or blunt the edge of. Perhaps, in its figurative use, combined with some idea of 'bait,' when the latter is used in the sense of causing a creature to bite for its own refreshment, to feed; as if 'to satisfy the hunger of.' [This present line is quoted as an illustration.]

13–15. **Therefore . . . desires**] STAUNTON: There is a passage in 'The Hystorie of Hamblet, Prince of Denmarke,' (1608,) which strikingly resembles these lines both in thought and expression. It is there said that Hamlet 'in all his honorable actions made himself worthy of perpetuall memorie, if one onely spotte had not blemished and darkened a good part of his prayses. For that the greatest victorie that a man can obtaine is to make himselfe victorious and lord ouer his owne affections, and that restraineth the unbridled desires of his concupiscence.' See Collier's *Reprint* in *Shakespeare's Library*, i, 180.

16. **edict**] For words with a shifting accent, see WALKER, *Vers.* p. 291, or ABBOTT, § 490.

18. **Achademe**] HUNTER (i, 265): This is no affected word, nor is it thus written for the sake of the metre. It was the usual form of *academy*. When Bolton had devised the scheme for the association of men eminent in literature and art, he called it the *Academe Royal*.

Still and contemplatiue in liuing Art.
You three, *Berowne*, *Dumaine*, and *Longauill*,
Haue ſworne for three yeeres terme, to liue with me:
My fellow Schollers, and to keepe thoſe ſtatutes
That are recorded in this ſcedule heere.
Your oathes are paſt, and now ſubſcribe your names:
That his owne hand may ſtrike his honour downe,
That violates the ſmalleſt branch heerein:
If you are arm'd to doe, as ſworne to do,
Subſcribe to your deepe oathes, and keepe it to.

20. Berowne] Q, Ktly. Birón Mal. Steev. Var. Dyce, Huds. Biron Ff et cet.
Longauill] Q. Longavile Ff, Rowe. Longaville, Pope et seq.
21, 22. *me: My*] Q. *me My* Han. Dyce, Cam. Glo. *me, My* Ff et cet.
22. *Schollers,*] *scholars;* Theob. Warb. Johns.
23. *ſcedule*] *ſedule* Q.
24. *paſt*] *pass'd* Hal. Dyce, Sta. Coll. iii, Cam.
24. *names :*] *names*, Coll. Hal. Dyce, Wh. Cam.
27. *doe,*] *do* Rowe, Pope, Han. Dyce, Cam.
28. *oathes*] *oath.* Var. '78, '85, Ran. Steev. Var. Knt, Coll. ii, iii, Sing. Ktly.
keepe it to] Q. *keepe them to* F_2. *keep them too* F_3F_4, Rowe, +, Var. '73, Hal. Sta. *keep it too* Cap. et cet.

19. **liuing Art**] That is, in that art of which we shall give a living proof. Although the little academe shall be still in its contemplation, yet it will be active in its living examples of a rule of conduct. It seems to me that there is an antithesis between 'still' and 'living.' SCHMIDT'S definition (*s. v.* 'art'), 'immortal science,' is, to me, impossible: 'living' is not *ever-living*, and 'art' is not *science*.—ED.

22. **statutes**] DEVECMON, in a chapter on 'Some of Shakespeare's errors in legal terminology,' cites the present passage, and observes (p. 39) that '"statutes" is here used to mean simply articles of agreement. It has no such meaning in law. A statute is an act of the legislature of a country. "Statutes-merchant" and "statutes-staple" were the names of certain securities for debt in Shakespeare's time, and, perhaps, gave him the idea that any agreement might be called a "statute."' In these latter days, when ignorance tampers with Shakespeare's venerable name, we are actually come to welcome proofs of his inaccuracy, and that he was not 'the wisest of mankind.'—ED.

26. **branch**] MURRAY (*N. E. D.*) 7. b. One of the divergent directions along which a line of thought may be followed out. [It is again thus used in connection with an oath, in *Com. of Err.* V, i, 106, where the Abbot says that a charitable duty is a 'branch and parcel of his oath.' The Clown in *Hamlet*, V, i, 12, says that 'an act hath three branches: it is to act, to do, to perform.']

27. **arm'd**] Was not this figurative sense suggested by the knightly contests on the field of honour, referred to in line 25?—ED.

28. **deepe**] Of this adjective Shakespeare makes frequent use. In Bartlett's *Concordance* it may be seen that 'deep' qualifies 'contempt,' 'damnation,' 'demeanour,' 'tragedian,' 'duty,' 'malice,' 'languor,' 'scars,' 'sighs,' 'the deep story of a deeper love,' etc. Roughly calculated, there are more than fifty diverse nouns qualified by it.—ED.

Longauill. I am reſolu'd, 'tis but a three yeeres faſt:
The minde ſhall banquet, though the body pine,
Fat paunches haue leane pates: and dainty bits,
Make rich the ribs, but bankerout the wits.
Dumane. My louing Lord, *Dumane* is mortified,

29. *reſolu'd,*] *reſolued,* Q. *resolv'd:* [subscribes.] Cap. *resolv'd;* Rowe et seq.

30. *pine,*] *pine;* Rowe et seq.

31, 32. *haue ... dainty ... Make rich*] *make...grosser...Enrich* Optick Glasse of Humors, p. 42, ap. Hal.

32. *bankerout*] *bancrout quite* Q. *bankrout quite* Pope, Han. Hal. *bank'-rout quite* Cap. Mal. Steev. Var. *bank-rupt quite* Coll. Sing. Dyce, Sta. Cam. Wh. ii.

33. *mortified,*] QFf. *mortified.* Coll. Hal. Sta. Wh. *mortify'd;* Rowe et cet.

28. **oathes . . . it**] In the Variorum of 1778, 'oathes' is changed to *oath*, and 'it' is retained; but if change be needed, the Second Folio is a better authority to follow than Johnson and Steevens. HUNTER points out, moreover, that this change to the singular is inconsistent with 'your oathes are past,' in line 24. The Second Folio changes 'it' to *them*; and HUNTER urges this as the true reading; in his zeal for this Folio he goes so far as even to say (i, 266) that 'it may claim to be taken as of equal, if not superior, authority to the First Folio.' The CAMBRIDGE EDITORS remark that this present phrase is 'an instance of the lax grammar of the time, which permitted the use of a singular pronoun referring to a plural substantive and vice versâ.' But I doubt that there is any lax grammar here or need of any change. CAPELL is exactly right I think when he says that '"it,"—the substantive understood,—is *subscription*, what you *subscribe*,' and the whole phrase means '*and keep too* what you subscribe.'—ED.

31. **Fat paunches**, etc.] RAY (*Proverbs*, etc., s. v. *Fat*) gives 'Pinguis venter non gignit sensum tenuem' as a translation by St Jerome, in one of his epistles, of a Greek proverb. COLLIER says that the whole couplet was proverbial, and quotes from *Paræmiologia Anglo-Latina*, by John Clarke, 1639:—'Fat paunches make lean pates, and grosser bits Enrich the ribs, but bankrupt quite the wits.' But this version is the same, according to HALLIWELL, as that in *The Optick Glasse of Humors*, p. 42, where it is given 'as set downe by a moderne English poet of good note.' The couplet is also given in *England's Parnassus*, 1600 (p. 130, Collier's *Reprint*) and attributed to Shakespeare. The version is the same as in the Qto. The phrase 'Fat paunches make lean pates' is of course borrowed, but I see no reason why the rest of the couplet may not be Shakespeare's own; it is, to be sure, merely a paraphrase and not extraordinarily brilliant, but *suum cuique*.—ED.

32. **bankerout**] This is merely one of the many modes of spelling the modern *bankrupt*. The compositor, deserting his copy, the Quarto, and making a trisyllable of it, omitted the 'quite' as unmetrical. MURRAY (*N. E. D.*) quotes this line under the definition: 'To reduce to beggary, beggar, exhaust the resources of.'

33. **mortified**] This has a stronger meaning than merely *insensible, humiliated, apathetic*. It bears almost its literal sense, and means that Dumain is as though he were dead; he says immediately after 'To love, to wealth, to pomp, I pine and die.' —ED.

The groſſer manner of theſe worlds delights,
He throwes vpon the groſſe worlds baſer ſlaues:
To loue, to wealth, to pompe, I pine and die,
With all theſe liuing in Philoſophie.

Berowne. I can but ſay their proteſtation ouer,
So much, deare Liege, I haue already ſworne,
That is, to liue and ſtudy heere three yeeres.
But there are other ſtrict obſeruances:
As not to ſee a woman in that terme,
Which I hope well is not enrolled there.
And one day in a weeke to touch no foode:
And but one meale on euery day beſide:
The which I hope is not enrolled there.
And then to ſleepe but three houres in the night,
And not be ſeene to winke of all the day.
When I was wont to thinke no harme all night,
And make a darke night too of halfe the day:

34. *theſe*] *this* Coll. MS.
delights,] Ff, Rowe. *delyghts:* Q. *delights* Pope et cet.
36. *pompe*] *pome* Q.
37. [subscribes] Cap.
38. *ouer,*] *over.* Johns. *over;* Dyce, Sta. Wh. Cam.
39. *Liege*] *Liedge* Q.
48. *day.*] *day,* Q. *day:* Rowe et seq.
49, 50. In parenthesis, Theob. et seq. (subs.)

37. **With all these**] JOHNSON: The style of the rhyming scenes in this play is often entangled and obscure. I know not certainly to what 'all these' is to be referred; I suppose he means that he finds 'love,' 'pomp,' and 'wealth' in 'philosophy.' [Sir, he who allows his petulance to obscure his reason need expect no meed of praise when he conjectures correctly. Dr Johnson's supposition is exactly right. To the gross world's love and wealth and pomp Dumain dies, only to find them quick again in philosophy. DANIEL conjectured 'all *three*,' which hits the sense precisely, but is hardly necessary where the context is so plain. In the Variorum of 1821 'A. C.' supposes that by 'all these' 'Dumain means the king, Biron, etc. to whom he may be supposed to point, and with whom he is going to live in philosophical retirement.' But 'philosophical retirement' is not *philosophy* and 'philosophy' is in the text.—ED.]

43. **enrolled there**] This refers to the 'scedule'; the 'strict observances' were probably specified in the 'late edict,' and Berowne hopes that they were not again repeated in the schedule.

48. **winke of all the day**] For examples where 'of,' when used with time, signifies *during*, see ABBOTT, § 176.

49. **thinke no harme all night**] THEOBALD (ed. i) observes that there is a Latin proverb which is 'very nigh to the sense' of this passage:—Qui bene dormit, nihil mali cogitat. HALLIWELL thinks, however, that Theobald 'seems to have somewhat misunderstood the construction of the line, the verb *to sleep* being understood after

Which I hope well is not enrolled there.
O, theſe are barren taskes, too hard to keepe,
Not to ſee Ladies, ſtudy, faſt, not ſleepe.
Ferd. Your oath is paſt, to paſſe away from theſe.
Berow. Let me ſay no my Liedge, and if you pleaſe,
I onely ſwore to ſtudy with your grace,
And ſtay heere in your Court for three yeeres ſpace.
Longa. You ſwore to that *Berowne*, and to the reſt.
Berow. By yea and nay ſir, than I ſwore in ieſt.
What is the end of ſtudy, let me know?
Fer. Why that to know which elſe wee ſhould not know.
Ber. Things hid & bard (you meane) frõ cõmon ſenſe.
Ferd. I, that is ſtudies god-like recompence.
Bero. Come on then, I will ſweare to ſtudie ſo,
To know the thing I am forbid to know:
As thus, to ſtudy where I well may dine,
When I to faſt expreſſely am forbid.

52. *barren*] *barraine* Q.
53. *not ſleepe*] *nor sleep* Pope, Var. '73, '78, '85.
54. *paſt*] *pass'd* Theob. Warb. et seq.
55. *Liedge*] Q.
and if] QFf, Rowe, Pope. *an' if* Theob. ii. Warb. Johns. Var. '73. *an if* Theob. i et cet.
pleaſe,] QF_2F_3. *pleaſe.* F_4. *please;* Rowe et seq.
60 *ſtudy...know?*] QFf, Rowe, Coll. Wh. i. *study?...know?* Pope, Han. Var. '75. *study?...know.* Han. et cet.
63. *bard*] *hard* Q. *barr'd* F_4.
cõmon] *cammon* Q.
65. *Come on*] *Com'on* Q.
67. *As thus,*] *And thus* Rowe. *As thus;* Pope, +, Var. '73.
dine,] *dine;* Rowe.
68. *faſt...forbid*] QFf, Rowe, Pope. *faſt...forebid* Theob. conj. Han. *feast ...forbid* Theob. et cet.

"harm," carried on from the line but one preceding.' Theobald is right, I think. It is quite in keeping with Berowne's character to suggest his own babe-like innocence, throughout the night and even to prolong that innocency through half the day.—ED.

53. **not sleepe**] Pope's change to '*nor* sleep' is superfluous; *to* is understood before each verb:—'Not to see Ladies, *to* study, *to* fast, not *to* sleep.' ABBOTT (§ 349) furnishes many examples of the omission of *to*. See IV, iii, 172.

55. **and if**] I doubt that any special meaning attaches here to 'and if'; 'and' softens somewhat the abruptness of plain 'if.'

59. **By yea and nay**] That is, by all affirmations and by all denials; equivalent to 'in all possible circumstances.'

63. **comon sense**] R. G. WHITE (ed. i): That is, from common knowledge; as we have just below, 'When mistresses from common sense are hid.' As in general speech 'common sense' means a faculty of the mind instead of what it is, '*the common* sense,' i. e. the sense common to mankind,—this note is not without excuse.

68. **fast . . . forbid**] THEOBALD: I would fain ask, if Biron studied where to get

Or ſtudie where to meet ſome Miſtreſſe fine,
When Miſtreſſes from common ſenſe are hid.
Or hauing ſworne too hard a keeping oath,
Studie to breake it, and not breake my troth.
If ſtudies gaine be thus, and this be ſo,
Studie knowes that which yet it doth not know,
Sweare me to this, and I will nere ſay no.

Ferd. Theſe be the ſtops that hinder ſtudie quite,
And traine our intellects to vaine delight.

Ber. Why? all delights are vaine, and that moſt vaine
Which with paine purchas'd, doth inherit paine,

71. *hard a keeping*] QFf, Cam. Glo. *hard-a-keeping* Theob. ii et cet.
73. *ſtudies*] *study's* Rowe.
thus] *this* Pope, +, Coll. ii, iii (MS), Dyce ii, iii.
75. *nere*] Q. *ne're* Ff.
76. *quite*] *quit* Q.
78. *Why?*] *Why* Pope. *Why*, Theob. et seq.
and] Ff, Rowe, Knt, Rlfe. *but* Q, Pope et cet.

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a good dinner at a time when he was 'forbid' to 'fast,' how was this studying to know what he was forbid to know? Common sense and the whole tenour of the context require us to read, either *feast*, or, to make a change in the last word, which will bring us to the same meaning:—'When I to fast expressly am fore-bid,' *i. e.* when I am enjoined beforehand to fast. KNIGHT in his First Edition adopted, in common with every editor since Theobald's time, Theobald's emendation, *feast*. But in his Second Edition he restored the text of the Folio, for the following ingenious but unsound reason:—'The old copies read "fast." This appears at first to be the converse of the oath. But *for-bid* was a very ancient mode of making *bid* more emphatical. Biron will *study* to know what he is *forbid* to know; he uses here "forbid" in its common acceptation. But he is expressly *for-bid* to fast,—expressly bid to fast; and he will receive the word as if he were *forbidden*—bid from fasting. With this view of Biron's casuistry we restore the old word "fast."' Unfortunately, Knight supplied no examples of this 'very ancient way of making *bid* more emphatical.' None is given in the *N. E. D.*, and under 'for' as a prefix to verbs, Dr MURRAY gives under the second head: 'With the sense of prohibition, exclusion, or warding off, as in *forbid*.' In his *Second Revised Edition*, KNIGHT returned to 'feast,' and with the following note:—'The converse of the oath is *fast*; and unless we suppose that Biron was *forbid* in two senses,—first, in its usual meaning, and then in its ancient mode of making *bid* more emphatical, *for-bid*, we must adopt [Theobald's] change.'

70. **common sense**] That is, general observation. See line 63 above.

71. **hard a keeping**] Compare, for the construction, 'So rare a wondred father,' *Temp.* IV, i, 137, and notes (in this ed.). WALKER (*Crit.* i, 129) and ABBOTT (§ 422) will supply, if need be, other examples of this transposition of the article.

73. **thus**] In forming a modern text, the temptation must be strong to accept Pope's emendation.

74. **it doth not know**] That is, in a province altogether new.

As painefully to poare vpon a Booke,
To ſeeke the light of truth, while truth the while
Doth falſely blinde the eye-ſight of his looke:
Light ſeeeking light, doth light of light beguile:
So ere you finde where light in darkeneſſe lies,
Your light growes darke by loſing of your eyes.
Studie me how to pleaſe the eye indeede,
By fixing it vpon a fairer eye,
Who dazling ſo, that eye ſhall be his heed,
And giue him light that it was blinded by.

80. *vpon*] *upod* F_4.
83. *Light ſeeeking light,*] QqFf, Glo. Rlſe, Wh. ii. *Light, seeking light,* Theob. et cet.
ſeeeking] F_1.
83. *light of light*] *light* Ff, Rowe.
85. *loſing*] *looſing* Q.
89. *it was*] *was it* Cap. Var. '78, '85, Ran. Mal. Steev. Var. '03, Var. '13, Harness.

80. **As**] That is, for instance. For other examples of a similar use, see WALKER (*Crit.* i, 127) or ABBOTT (§ 113).

82. **falsely blinde**] JOHNSON: 'Falsely' is here, and in many other places, the same as *dishonestly* or *treacherously*. The whole sense of this jingling declamation is only this, that a man by too close study may read himself blind; which might have been told with less obscurity in fewer words. ['So hot, my little Sir?'—*Emerson.*]

83. **Light . . . beguile**] J. W. BRIGHT (*Mod. Lang. Notes*, Jan. 1898, p. 39) denounces the commas which THEOBALD introduced in this line, and were for the first time omitted in the *Globe* ed., even the *Cambridge* ed. retaining them. 'For my part,' he says, 'I cannot think of a meaning that would hold to these commas.' His paraphrase of the line is:—'the act of reading (light—"sight of the eyes"—seeking light—"seeking knowledge") deprives the eyes of sight.' [I think a hyphen should connect 'Light' and 'seeking.' It is this 'Light-seeking light' which is the nominative to 'doth.' The meaning, as I understand it, is: the eyes which are seeking for truth deprive themselves (by too much application) of the power of seeing.—ED.]

86. **Studie me**] ABBOTT (§ 220): 'Me' probably means here *for me, by my advice*, i. e. *I* would have you study thus. Less probably, 'study' may be an active verb, of which the passive is found in *Macbeth*, I, iv, 9. [Or 'me' may be the common ethical dative.]

88, 89. **Who . . . blinded by**] JOHNSON: This is another passage unnecessarily obscure; the meaning is:—that when he *dazzles*, that is, has his eye made weak, by fixing his eye upon a fairer eye, that *fairer* eye shall be his *heed*, his *direction* or *lodestar*, (see *Mid. N. D.*,) and give him light that was blinded by it. [The citation of *Mid. N. D.* must refer to 'Your eyes are lodestars,' I, i, 195, but its fitness is not apparent,—still less so is Dr Johnson's authority for giving *lodestar* as an equivalent of 'heed.' CAPELL'S interpretation is better than Dr Johnson's, I think, but it is obtained at the cost of transposing 'it was' (in line 89) to *was it*, wherein, to be sure, he has a respectable following. He thus paraphrases (i, 191)]: Instead of

Studie is like the heauens glorious Sunne,
That will not be deepe ſearch'd with ſawcy lookes :
Small haue continuall plodders euer wonne,
Saue baſe authoritie from others Bookes.
Theſe earthly Godfathers of heauens lights,
That giue a name to euery fixed Starre,
Haue no more profit of their ſhining nights,
Then thoſe that walke and wot not what they are.
Too much to know, is to know nought but fame :
And euery Godfather can giue a name.

91. *deepe ſearch'd*] *deep-ſearch'd* Var. '03 et seq.
93. *baſe*] *bare* Walker, Dyce ii, iii. *authoritie*] *auctthoritie* Q. *others*] *other* Rowe i. *others'* Theob. ii et seq.
98, 99. Marked as mnemonic Warb.
98. *nought but fame :*] *nought : but feign ;* Warb. *nought but shame ;* Id. conj. *nought : but fame ;* Johns.

offering to the eye pleasures that may blind it, the speaker advises pleasing it better, and with prospect of less harm, by fixing it upon *beauty*; drawing from his advice a support of his former doctrine,—that when they find themselves *dazzl'd* even by that, it may put them upon thinking what the consequences would be of that stronger light which the eye of study is fixed on; and so make the thing that blinds them in this way a '*heed*' or caution against following what would indeed blind them another way: The former wrong position of 'it' [line 89] makes the eye of beauty the *blinded* eye, not the *blinding* as now, [in Capell's text] and as in reason it should be; we naturally invert in construction the words that are now given, and read,—'that was blinded by it.' HALLIWELL gives a third paraphrase:—'That eye shall be his heed' would mean literally,—that eye shall be his (its) care. This fairer eye, dazzling me thus, shall prove the protector of the other eye (mine), by returning the light that the latter was blinded by. 'It' [in line 89] refers to the eye first mentioned, which is also intended by the pronoun 'him.' [May it be permitted to add a fourth:—A woman's eye, by its dangerous beauty, will compel the gazer to take heed, and thereby, in effect, restore to him the light whereof he had been deprived. —ED.]

92. **Small**] That is, little. For examples of adjectives used as nouns, see ABBOTT, § 5.

93. **base**] Plausible, indeed, is WALKER'S emendation (*Crit.* i, 279) of *bare*.

98, 99. **Too much . . . giue a name**] JOHNSON: The consequence, says Biron, of too much knowledge is not any real solution of doubts, but merely empty reputation. That is, too much knowledge gives only *fame*, a name which every godfather can give likewise.—HEATH (p. 122): Too eager a pursuit of knowledge is rewarded, not with the real possession of its object, but only with the reputation of having attained it. And this observation is the more pertinent on this occasion as the King himself, in his exhortation to his companions at the beginning of the play, proposed 'fame' to them, as the principal aim and motive of their studies.—CAPELL (i, 191): *Study's* eye is as little able to search the depths of true knowledge as the body's eye is to examine the '*sun*'; what knowledge we can acquire by it is a knowledge at second hand; profitless to its owner, in many particulars; and, when

Fer. How well hee's read, to reaſon againſt reading.
Dum. Proceeded well, to ſtop all good proceeding.
Lon. Hee weedes the corne, and ſtill lets grow the weeding.
Ber. The Spring is neare when greene geeſſe are a breeding.
Dum. How followes that?
Ber. Fit in his place and time.
Dum. In reaſon nothing.
Ber. Something then in rime.

104. *greene geeſſe*] *Greene Geeſe* Ff. Rowe.

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pursued with most eagerness, tending to the destruction of useful knowledges, and terminating in the only gain of a '*name*,' which is the gift of all *godfathers*.—KENRICK (p. 74): 'Fame' means here nothing more than *report*, *rumour*, or *relation*. . . . The knowledge acquired from books is, for the most part, founded on the authority of the writer, and what is thus known is known only by *report* or *relation*. So that those whose whole stock of knowledge consists in what they have read may with great propriety be said to know nothing but what is told them; that is, to be entirely ignorant of *facts*, and *to know nothing but fame*.

99. **Godfather**] GREY (i, 142): Alluding to the practice in baptism in Shakespeare's own time, where probably the godfather might give the name, as the rubric then gave no directions who should do it. 'Then the priest shall take the child in his hands and ask the name. And naming the child shall dip it in the water, so it be discreetly and warily done.'—*Rubric*, in Edward the Sixth's first book, *review* in 1552, Queen Elizabeth's *review*, and King James's. In the last review of 1662, the rubric was altered as follows:—'Then the priest shall take the child into his hands, and shall say to the godfathers and godmothers, *Name this Child*.' And then naming it after them, etc.—HALLIWELL: Shakespeare merely alludes to children being named after their godfathers, a custom as common in his time as it is at the present day.

101. **Proceeded**] JOHNSON: To *proceed* is an academical term, meaning, to take a degree, as, he proceeded bachelor in physick. The sense is, he has taken his degrees in the art of hindering the degrees of others.—M. MASON: I don't suspect that Shakespeare had any academical term in contemplation when he wrote this line. 'He has proceeded well' means only 'he has gone on well.'

104. **greene geesse**] HARTING (p. 197): May is the time for a green or grass-fed goose, while the stubble-goose comes in at Michaelmas. King, in his *Art of Cookery*, has,—'So stubble-geese at Michaelmas are seen Upon the spit; next May produces green.'—HALLIWELL: 'After a gosling is a month or six weeks old, you may put it up to feed for a green goose, and it will be perfectly fed in another month following.'—Markham's *Husbandry*, p. 120, ed. 1657. Here used in the implied meaning of a simpleton. [A 'green goose' occurs also in IV, iii, 76.]

107. **his**] It is to be borne in mind throughout this play that *its* was not yet come into general use, and that the use of 'his' does not necessarily mean personification. —ED.

Ferd. *Berowne* is like an enuious ſneaping Froſt,
That bites the firſt borne infants of the Spring.
Ber. Wel, ſay I am, why ſhould proud Summer boaſt,
Before the Birds haue any cauſe to ſing?
Why ſhould I ioy in any abortiue birth?
At Chriſtmas I no more deſire a Roſe,
Then wiſh a Snow in Mayes new fangled ſhowes:

110. Ferd.] Long. F_3F_4, Rowe, +, Var. Steev. Ran. Var. '03, '13, '21.
enuious ſneaping] *envious-sneaping* Walker, Dyce ii, iii.
111. *firſt borne*] *first-born* F_4 et seq.
112. *Wel, ſay I am,*] QFf. *Well, say I am?* Cap. Var. '78, '85, Ran. *Well, say I am;* Rowe et cet.
114. *any*] *an* Pope, +, Cap. Var. Mal. Steev. Var. Dyce, Hal. Coll. iii, Huds. Rlfe.
114. *abortiue birth*] *abhortiue byrth* Q. A line here lost, Mal. conj. *abortive thing* Kinnear.
116. *newfangled*] *new-spangled* Grey. *new-fangled* Rowe ii et seq.
ſhowes] QF_2. *earth* Theob. Han. Cap. Dyce ii. *wreath* Sta. *mirth* Walker, Glo. Wh. ii. *hearth* Cartwright, *ſhows* F_3F_4 et cet.

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110. **enuious**] That is, malicious, malignant,—possibly, its meaning in a large majority of cases in Shakespeare.

110. **sneaping**] SKEAT (*Etym. Dict.*): To check, pinch, nip. From Icelandic *sneypa*, originally, to castrate, then used as a law term, to outrage, dishonour, and in modern usage to chide or snub a child. WALKER (*Crit.* i, 159) compares these lines with Milton's *Samson Agonistes*; 'Abortive as the first-born bloom of spring, Nipt with the lagging rear of winter's frost,' lines 1576, 1577.

112. **Wel, say I am,** etc.] CAPELL: Berowne here defends himself from the King's reproachful comparison by asserting that he acts the part of a good 'frost' in nipping buds of that sort; buds that would be at best but *abortions* and come to no kindly birth; any more than their *late studies*, which is his metaphor's application at last.

114. **any**] This 'any' was changed by POPE to *an*, with but trifling gain to the metre, none to the rhythm, and greatly to the injury of the meaning.—ED.

114. **birth?**] 'I rather suspect,' says MALONE, 'a line to have been here lost.' What Malone rather suspects, KEIGHTLEY is certain of, and even suggests the line that Shakespeare may have written, 'Among the offspring of the teeming earth.'

116. **Then wish . . . showes**] THEOBALD: As the greatest part of this scene, both what precedes and what follows, is strictly in rhymes, either *successive*, *alternate*, or *triple*, I am persuaded the Copyists have made a slip here. 'Birth' at the end of [line 114] is quite destitute of any rhyme to it. Besides, what a displeasing identity of sound recurs in the middle and close of [the present line]: 'Than wish a *snow* in May's newfangled *shows*.' Again, 'newfangled shows' seems to have very little propriety. The flowers are not *newfangled*; but the earth is 'newfangled' by the profusion and variety of the flowers, that spring on its bosom in May. I have therefore ventured to substitute *earth* [for 'shows'], which restores the *alternate* measure. [CAPELL, having adopted Theobald's emendation, *earth*, changed, 'in May's' to '*on* May's,' which, he says, Theobald must have intended. STAUNTON made the same change.]—WARTON: By these 'shows' the poet means *May-games*, at which a

But like of each thing that in ſeaſon growes. 117
So you to ſtudie now it is too late,
That were to clymbe ore the houſe to vnlocke the gate. 119

117, 118. *But like...So you*] *so like... But you'll* Lettsom.

118. *So you*] QFf, Rowe, Wh. i. *For you* Ktly. *Go you* Anon. ap. Cam. *So you*, Pope et cet.

to ſtudie] *by study* Coll. MS.

now ... late,] *now;— ... late:* Wh. i.

119. *That...to vnlocke the*] Wh. ii, Ktly. *That...t' unlocké the* Ff, Rowe, Johns. Var. '73, '78, '85, Ran. *Climb... t' unlocke the little* Pope, Theob. Han. Warb. Dyce ii, iii. *That...the house o'er to unlock the* Wh. i. *Clymbe...to unlocke the little* Q, Cap. et cet.

houſe] *house-top* Coll. MS.

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snow would be very unwelcome and unexpected. It is only a *periphrasis* for *May*. —HALLIWELL: Surely [Warton's] interpretation is inconsistent with the continuation of the metaphor from the rose of Christmas, which is as much out of place as snow would be amidst the flowers of the month of May.—WALKER (*Crit.* iii, 35): 'Shows' is evidently wrong. *Mirth* might serve as a bad prop to the rhyme, till the true reading were discovered.

117. **like of**] For examples of the use of 'of' after 'like,' see ABBOTT, § 177. Cf. 'none but Minstrels like of Sonneting.'—IV, iii, 163.

117, 118. **But like . . . So you**] LETTSOM (*Footnote*, Walker, *Crit.* iii, 35): It appears that 'But' at the beginning [of line 117] has changed places with 'So' at the beginning of the following couplet, for 'So' makes nonsense where it stands even with the present text; but, *qu.*, did not Shakespeare *finally* write (for the text of this play seems to have originated in a foul copy)—'*But* you'*ll* to study,' etc.? BRAE (p. 58) proposed the same transposition of 'So' and 'But' as Lettsom, and as his *Review* was published in 1860, the same year in which Lettsom's note appeared, the emendation must have occurred to both independently. Brae concludes as follows:—'Biron says that, in *so* liking, he likes everything in its proper season (*so* having the meaning of *thus*), which is just and reasonable. "But you," he says, to attempt "to study now it is too late,"—now that the fitting season is passed,—that, is the true absurd! Here the opposition is perfect.' [This 'opposition' Brae has previously said is essential. 'Biron describes, first his own principle, and then he *opposes* to it that which he attributes to the king and the rest.']—B. NICHOLSON (*N. & Qu.* VII, ii, 304) would read, '*No*, like of each thing that in season grows: *But* you [like *subaud.*] to study now it is too late.' [Note the punctuation after 'No' and 'grows.' I can discern in this speech but one blemish, if it be a blemish, and this is the lack of a line to rhyme with 'birth.' That line 116 is this line and that 'shows' is a misprint for 'earth' or 'mirth' or any other rhyming word, I do not believe. If 'shows' rhymed with no other word, then it might be suspected, and emendation might possibly step in, but it forms one of a triplet perfect in rhyme. Moreover, 'May's newfangled showes' is thoroughly Shakespearean. It were pity of our life to molest it. I cannot agree with Lettsom and Brae in holding 'So,' in line 118, to be nonsense. It points the application of what Berowne has just set forth. To begin to study when the season for study is passed is one of the abortive births he has just rehearsed, and to be paralleled only by a rank absurdity. —ED.]

119. **That were,** etc.] R. G. WHITE (ed. i): In other words, 'you are begin-

Fer. Well, fit you out : go home *Berowne* : adue. 120
Ber. No my good Lord, I haue ſworn to ſtay with you.
And though I haue for barbariſme ſpoke more,
Then for that Angell knowledge you can ſay,
Yet confident Ile keepe what I haue ſworne, 124

120. *fit*] *ſit* QqFf et seq. *set* Mal. conj.
adue] *adieu* F_4.
121. *I haue*] *I've* Pope, +, Dyce ii, iii.
124. *what I haue ſworne*] *to what I swore* Coll. ii (MS).
ſworne] Q, Coll. i. *ſwore* Ff et cet.

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ning at the wrong end,—doing boys' work at men's years.' [In speaking, this line is smooth enough. Its scansion for the eye may be indicated thus :—'That were | to clymbe | o'er th' house | t' unlocke | the gate.'—ED.]

120. **fit you out**] STEEVENS : To *sit out* is a term from the card-table. Thus, Bishop Sanderson : 'They are glad, rather than sit out, to play very small game.' The person who cuts out at a rubber of whist is still said to *sit out*; i. e. to be no longer engaged in the party.—SINGER (ed. ii) : In a copy of F_1 before me the word, when magnified, appears to be *sit*.— DYCE : Compare, '*Lewis*. King of Nauar, will onely you sit out?'—*The Tryall of Cheualry*, 1605, sig. G3.—HALLIWELL : That is, gives place, withdraw out of our company. 'Hoe Sirra, sit thou out of my place. *Heus tu, cede loco meo.*'—Baret's *Alvearie*, 1580 [s. v. *Sit*].—STAUNTON : Steevens was evidently unconscious of its being a proverbial expression. It occurs in Whetstone's *Promos and Cassandra*, Part I, Act III, vi. :—'A holie hood makes not a Frier devoute. He will playe at small game, or he sitte out.'—BOSWELL : 'Fit you out' of the Folio may mean, *prepare for your journey*.

124. **confident**] Here used adverbially. Compare, 'For his sake Did I expose my selfe pure for his loue.'—*Twelfth Night*, V, i, 84.

124. **sworne**] BRAE (p. 59) : The abominable 'I have swore' originated with F_2. The object of the change was to obtain a better rhyme to 'more,' at the expense of a gross inelegance of expression ; against which it is the more necessary to protest as it has been adopted in all modern editions. The old poets considered an assimilation in the predominant sound of words as quite sufficient for the purposes of rhyme. There is scarcely one in whose works evidence of this fact may not be found. The following pairs of words, intended to rhyme together, have been obtained from a cursory glance at such as are at hand :—In Sylvester,—wine, binde ; can, hand ; round, down ; seem, keen. In Lord Surrey,—some, undone ; meane, stream ; come, son ; dust, first. In *Love's Leprosie*,—sweete, sleepe ; wreathe, leave ; text, sex. In Hutton,—sex, perplext ; hang'd, land ; times, lines. [Brae gives other examples from Rowley, Roffe, George Chapman, and Warner.] And in Shakespeare, himself, a repetition in another place of the very same rhyme which occasions these remarks. These examples require exactly the same management of voice as the rhyming of *more* and *sworne* ; that is, a suppressed utterance of the supernumerary or discordant letter. In the example, *death, birth*, the sound of the letter *r* is suppressed ; and it occurs so often with Warner, that it seems in him to have arisen from a physical insensibility to the sound of that letter, to which many people, particularly those born in the metropolis, are subject ; and which, analogically with 'colour blindness,' may be termed *letter deafness*. In Warner it amounts to an

And bide the pennance of each three yeares day.
Giue me the paper, let me reade the ſame,
And to the ſtricteſt decrees Ile write my name.
Fer. How well this yeelding reſcues thee from ſhame.
Ber. Item. That no woman ſhall come within a mile of my Court.
Hath this bin proclaimed?
Lon. Foure dayes agoe.
Ber. Let's ſee the penaltie.
On paine of looſing her tongue.
Who deuis'd this penaltie?
Lon. Marry that did I.
Ber. Sweete Lord, and why?
Lon. To fright them hence with that dread penaltie,

125. *bide*] *'bide* Theob. ii, Warb. Johns.
126. *paper, ... ſame,*] QFf, Rowe, Pope, Han. *paper;...same,* Coll. i, ii. *paper; ... same;* Wh. Cam. Coll. iii. *paper,...same;* Theob. et cet.
127. *ſtricteſt*] Qq, Knt, Hal. *ſtrict'ſt* Ff et cet.
128. *reſcues*] *reſcewes* Q.
129, 130. [reading. Pope et seq. (subs.)
134. [reading. Pope et seq. (subs.) *looſing*] *loſing* Q.
135. *penaltie*] Om. Steev. Var. '03, '13.

established mannerism:—in one place, with better flattery than rhyme, he styles Queen Eliza*beth* a goddess upon *earth*. It has been said above that there is a recurrence in Shakespeare of the same rhyme which occasions these remarks; it occurs in this same scene [lines 301–303], 'My Lord Biroon see him delivered o'er: And go we, lords, to put in practice that Which each to other has so strongly sworn.' The first and last lines are manifestly intended to rhyme: nor does it in the least invalidate the fact that Biron,—as he does in other places,—catches them up and over-caps them with two other lines:—'I'll lay my head to any good man's hat These oaths and laws will prove an idle scorn.' Indeed, it is fortunate these last lines were added, as the over-capping with *scorn* has, perhaps, saved *sworn*, in this instance, from undergoing the same elegant transformation. The proper correction of the line at the head of this note would be to restore 'I have *sworn*,' the reading of the earlier copies. [It is to be regretted that in this valuable note, Brae does not give more examples from Shakespeare. Innumerable examples from poets, measurably afflicted with 'letter-deafness,' have little bearing upon Shakespeare, whose rhyming lines make heaven drowsy with the harmony. In the main, I think Brae is right, and 'sworne' should be retained.—ED.]

125. **each three yeares day**] That is, each day for three years.

127. **strictest**] This word, in the abbreviated spelling of the Folios, is intolerably harsh, and, when joined to 'decrees,' the combination is well nigh unpronounceable. And yet a large majority of the Editors adopt this spelling. Luckily for them the printed page is mute.—ED.

A dangerous law againſt gentilitie. 139

139. *A*] QF, Rowe, Pope, Sta. Biron. *A* Theob. et cet.

gentilitie] *gentletie* Q. *gentlety* Hal. *garrulity* Theob. conj. Coll. ii, iii (MS), Dyce ii, iii. *civility* Cartwright. *giulivitie* [=mirth, Ital.] Nicholson (N. & Qu. VII, ii, 304). *the generality* Browne ap. Cam. *Quintility* [=Quintilian=rhetoric] Bulloch.

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139. **A dangerous,** etc.] THEOBALD: I have ventured to prefix the name of Biron to this line, it being evident, for two reasons, that it, by some accident or other, slipt out of the printed books. In the first place Longaville confesses he had devised the penalty; and why he should immediately arraign it as a dangerous law seems to be very inconsistent. In the next place, it is much more natural for Biron to make this reflection, who is cavailling at everything; and then for him to pursue his reading over the remaining articles. As to the word 'gentilitie,' here, it does not signify that rank of people called *gentry*; but what the French express by *gentilesse*, i. e. *elegantia*, *urbanitas*. And then the meaning is this: Such a law for banishing women from the court is dangerous, or injurious to *politeness*, *urbanity*, and the more refined pleasures of life. For men without women would turn brutal and savage, in their natures and behaviour. [In a letter to Warburton, Theobald (Nichols, *Illust.* ii, 317) 'guessed' that 'gentilitie' should be *garrulity*; 'all women having so much of that unhappy faculty.'] HALLIWELL prefers the reading of the Qto, 'gentlety,' which, 'although of exceedingly unusual occurrence, is so readily formed from the adjective *gentle* that it may be accepted in the sense of gentleness of manners.' STAUNTON is the only editor since Theobald who follows the Folio in giving this speech to Longaville. 'I have no hesitation,' he says, 'in restoring it to the proper speaker.' He gives no reason. 'The only difficulty in the passage, is,' he continues, 'the word "gentility,"' which could never have been the expression of the poet.' . . . *Garrulity* or *scurrility* comes nearer to the sense, but neither is satisfactory. By a 'dangerous law' we are to understand a *biting* law. In I, ii, 101, there is a similar use of the word, 'A dangerous rime, master, against the reason of white and redde.' —KEIGHTLEY (*Exp.* 102): *Garrulity* is not a Shakespearian word. WALKER (*Crit.* ii, 178) gives a list of errors in the distribution of speeches, as follows:—In II, i, 24, a speech of the Princess's is divided between *Queen* and *Prin.*; in line 42 of same scene, *Lor.* for *1 Lady*; again in the same scene, line 189, six successive speeches of Berowne are given to Boyet; again, in line 233, part of a speech of Boyet's is transferred to Maria; in IV, ii, 81, *Nath.* is for *Hol.*; in V, ii, 268, Maria usurps the place of Katharine in a dialogue between the latter and Longaville.—R. G. WHITE (*Sh. Scholar*, 187): It is the law, and not the penalty, which he says is dangerous against gentility. [Subsequently, in his Edition, White objected to the conjecture *garrulity*, because it was not against this that 'the law was directed, although the penalty was fatal to it,'—an objection which DYCE (ed. ii), who had adopted *garrulity*, pronounced 'over-subtle';—wherein, with all due deference, I think Dyce is wrong and White entirely right. The law was directed against the presence of women within a mile of the Court. The effect of that law, irrespective of any penalty, would be the loss of 'gentility' or 'gentlety,' and this is all that Berowne asserts. The effect of the penalty, the loss of a tongue, would assuredly put a stop to garrulity. It was not of this penalty but of the law that Berowne was speaking. Therefore, I agree with White in objecting to the substitution here of *garrulity*, and go even further and object to the substitution of any word whatsoever

Item, If any man be ſeene to talke with a woman within the tearme of three yeares, hee ſhall indure ſuch publique ſhame as the reſt of the Court ſhall poſſibly deuiſe.

Ber. This Article my Liedge your ſelfe muſt breake,
For well you know here comes in Embaſſie
The *French* Kings daughter, with your ſelfe to ſpeake:
A Maide of grace and compleate maieſtie,
About ſurrender vp of *Aquitaine*:
To her decrepit, ſicke, and bed-rid Father.
Therefore this Article is made in vaine,
Or vainly comes th'admired Princeſſe hither.

Fer. What ſay you Lords?
Why, this was quite forgot.

Ber. So Studie euermore is ouerſhot,
While it doth ſtudy to haue what it would,
It doth forget to doe the thing it ſhould:
And when it hath the thing it hunteth moſt,
'Tis won as townes with fire, ſo won, ſo loſt.

Fer. We muſt of force diſpence with this Decree,
She muſt lye here on meere neceſſitie.

140. Item,] *Item*, [reading] Pope et seq. (subs.)
142. *publique*] *publibue* Q.
ſhall poſſibly] FfQ$_2$, Rowe, Wh. i. *can poſſible* Q$_1$. *can possibly* Pope et cet.
144. Ber.] Om. Theob. et seq.
145. *Embaſſie*] *Embaſſaie* Q.
148. *ſurrender vp*] *surrender-up* Cap. Var. Mal. Steev. Var. Dyce.
148. Aquitaine:] Aquitain: F$_3$F$_4$ et seq.
149. *bed-rid*] *bedred* Q.
151. *th'*] Q. *the* Ff.
hither] F$_1$. *rather* Coll. MS.
152, 153. One line, Q, Pope et seq.
158. *fire,*] QF$_2$, Cam. Wh. ii. *fire,*—Dyce. *fire;* F$_3$F$_4$ et cet.
159. *force*] *focre* F$_4$.

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in the place of Shakespeare's word 'gentility.' BRAE (p. 63) agrees with White in saying that 'the law is not against speaking, but against coming within the precincts,' and would punctuate: 'A dangerous law,—against gentility.'—ED.]

142. **shall possibly**] Almost all Editors have followed the Qto in reading 'can possibly,' albeit 'shall' in the sense of mere futurity is not un-Shakespearian.

147. **compleate**] For a list of words where the accent is nearer the beginning than according to the present use, see ABBOTT, § 492.

148. **About surrender**] An instance of the absorption of *the* in the final *t* in 'About'; to be indicated in a modern text by an apostrophe, *About'*.—ED.

160. **She must lye here**] REED: 'Lie' here means *reside*, in the same sense as an ambassador is said to *lie* leiger. See Beaumont and Fletcher's *Love's Cure*, II, ii: 'the cold Muscovite . . . That lay here leiger, in the last great frost.' Again, in

Ber. Neceſſity will make vs all forſworne
Three thouſand times within this three yeeres ſpace:
For euery man with his affects is borne,
Not by might maſtred, but by ſpeciall grace.
If I breake faith, this word ſhall breake for me,
I am forſworne on meere neceſſitie.
So to the Lawes at large I write my name,
And he that breakes them in the leaſt degree,
Stands in attainder of eternall ſhame.
Suggeſtions are to others as to me:

161. *vs all*] *vs both* Q_2.
163. *borne,*] QF_2. *born*, F_3F_4. *born;* Rowe et seq.
165. *breake*] Ff, Rowe. *plead* Coll. MS. *ſpeake* Q, Pope et cet.
166. In Italics, Han.
meere neceſſitie] As quotation, Cam. Glo.
167. [Subscribes, and gives back the paper. Cap.
170. *others*] *other* Q, Cam. Glo. Wh. ii.

Sir Henry Wotton's definition: 'An ambassador is an honest man sent to lie (i. e. *reside*) abroad for the good of his country.' CAPELL, however, asks 'where are the sense and decorum in talking of the Princess's *lying* there, *i. e.* in the palace?' Accordingly, he takes 'lie' in the sense of uttering a falsehood, forswearing, and changes 'She must' into '*We* must.' It must be admitted that this change harmonises with Berowne's rejoinder, and especially with line 166, where he seems to repeat the King's words. HALLIWELL, on the other hand, says that Berowne is 'only lecturing generally on the unfortunate word "necessity," which the King has unwittingly uttered, and thus given Biron an excellent opportunity for a little opposition argument.' This is true, but it hardly affects the reasons for Capell's change, which is ingenious, but by no means needed.—ED.

160. **meere**] Used in its derivative sense: pure, unmixed.

163. **affects**] That is, passions; much stronger than 'inclinations,' by which SCHMIDT (*Lex.*) defines it. See *Othello*, I, iii, 264.

164. **speciall grace**] WORDSWORTH (p. 141): Shakespeare, no doubt, had learnt his Catechism well, and would remember the words:—'My good child, know this, that thou art not able to do these things of thyself, nor to walk in the commandments of God, and to serve Him, without His special grace.'

165. **breake for me**] It is difficult to believe that 'breake' is not the true word here,—not only is the reduplication thoroughly Shakespearean (see line 172), but the rule, *durior lectio preferenda est*, should be always borne in mind. The Qto, however, offers such complete relief, that we are compelled to accept it. BRAE (p. 64) would retain 'breake,' but only by adding *it*, which, although good, is more violent than the simple acceptance of *speake*.—ED.

166. **necessitie**] JOHNSON: Biron, amidst his extravagancies, speaks with great justness against the folly of vows. They are made without sufficient regard to the variations of life, and are therefore broken by some unforeseen necessity. They proceed commonly from a presumptuous confidence and a false estimate of human power.

170. **Suggestions**] JOHNSON: Temptations. [See SCHMIDT, if need be, for

But I beleeue although I ſeeme ſo loth,
I am the laſt that will laſt keepe his oth.
But is there no quicke recreation granted?
Fer. I that there is, our Court you know is hanted
With a refined trauailer of *Spaine*,

172. *will laſt*] *will fast* Gould ap. Cam.
174. *is,*] QFf. *is.* Coll. Dyce, Cam. *is;* Rowe et cet. (subs.)
174. *hanted*] F_2.
175. *refined*] *conceited* Ff, Rowe.

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many examples of this meaning, almost the only one in which Shakespeare uses the word.]

172. **I am . . . his oth**] HALLIWELL: The construction of this line is somewhat ambiguous, but the meaning is evident. Shakespeare is peculiarly fond of the jingle of a verbal repetition in the same sentence. [There is a similar repetition in line 54 of this scene: 'Your oath is passed to pass away from these.' A number of these repetitions are given in *Much Ado*, V, i, 128, of this edition.—ED.]—WALKER (*Crit.* ii, 250): Harmony seems to require 'that *last will* keep,' etc. [HUDSON adopted this emendation.]—DANIEL (p. 25): Berowne is here made to say exactly the contrary of that which he intends; he means, of course, that he will be the last to break his oath. Some alteration in this sense seems requisite. Qy. 'I am the *one* that will last keep his oath.' [HUDSON adopted this emendation also.]

173. **quicke recreation**] JOHNSON: Lively sport, spritely diversion.

175. **Spaine**] WARBURTON seized on this word as a text for a long and ill-timed note on the origin and nature of Spanish Romances of Chivalry. It is written in his unpalatable style, and no portion of it is worth recalling at the present day. TYRWHITT proved the superficiality of Warburton's knowledge, and temperately disproved his erroneous assertions, so dogmatically expressed. The whole subject has no relation whatsoever to the present play. The only portion of Tyrwhitt's reply which seems worth reviving is as follows:—'Dr Warburton's second position, that "the heroes and scene of these romances were generally of the country of Spain," is as unfortunate as the former. Whoever will take the second volume of Du Fresnoy's *Bibliotheque des Romans*, and look over his list of *Romans de Chevalerie*, will see that not one of the celebrated heroes of the old romances was a Spaniard. With respect to the general scene of such irregular and capricious fictions, the writers of which were used, literally, to "give to airy nothing, a local habitation and a name," I am sensible of the impropriety of asserting anything positively, without an accurate examination of many more of them than have fallen in my way. I think, however, I might venture to assert, in direct contradiction to Dr W., that the scene of them was *not generally* in Spain. My own notion is, that it was very rarely there; except in those few romances which treat especially of the affair at Roncesvalles.' *Possibly*, Shakespeare was led to make Armado a Spaniard because of the reputation for punctilious formality borne by that nation, and also because of the national fondness for tales of chivalry. The Spanish romance, *Tirante el Blanco*, has been suggested as one of the possible sources of the plot of *Much Ado about Nothing*, and Montemayor's *Diana* as the source of *The Two Gentlemen of Verona*.—ED.

A man in all the worlds new faſhion planted,
That hath a mint of phraſes in his braine :
One, who the muſicke of his owne vaine tongue,
Doth rauiſh like inchanting harmonie :
A man of complements whom right and wrong
Haue choſe as vmpire of their mutinie.
This childe of fancie that *Armado* hight,
For interim to our ſtudies ſhall relate,

176. *worlds ... planted*] *world-new faſhions flaunted* Coll. MS.
worlds] *worldes* Q. *world* Ff. *world's* Rowe et seq.
faſhion] *faſhions* Rowe, Pope, Han. Dyce ii, iii.
178–186. Mnemonic, Warb.
178. *One, who*] Q_2. *On who* Q_1. *One whom* Rowe, Pope, Dyce, Cam. *One, whom* Ff et cet.
179. *inchanting*] *inchannting* Q.
181. *vmpire...mutinie*] *vmpier...mutenie* Q.
182. *fancie*] *fancy*, F_3F_4 et seq.

178. **One, who**] DYCE (ed. ii): Although in these plays 'who' is frequently used for *whom*, 'who' cannot with propriety stand here on account of the 'whom' in [line 180]; nor is it to be defended by a later passage, 'Consider who the king your father sends; To whom he sends,' etc., where the construction is altogether different.

180. **complements**] JOHNSON: Armado was a man nicely versed in ceremonial distinctions, one who could distinguish in the most delicate questions of honour the exact boundaries of right and wrong. *Compliment*, in Shakespeare's time, did not signify, at least did not only signify, verbal civility, or phrases of courtesy, but, according to its original meaning, the trappings, or ornamental appendages of a character, in the same manner, and on the same principles of speech, with *accomplishment*. *Complement* is, as Armado well expresses it, 'the varnish of a complete man.' [This note DYCE adopts in his *Glossary*. According to the *N. E. D.*, our more modern *compliment* is a doublet of 'complement,' both bearing in general the sense of completing, fulfilling, whether it be the observances of ceremony in social relations or the verbal tributes of courtesy. Armado uses the word himself in line 273 of this scene, and Moth in III, i, 23. In *Rom. & Jul.* Tybalt is called 'the captain of complements.']

181. **vmpire**] HEATH (p. 125): Armado valued himself on the nicety of his skill in taking up quarrels according to the rules of art, and adjusting the ceremonies of the duello. Hear him display his own character at the end of this Act. 'The first and second causes will not serve my turn; the Passado he [Love] respects not, the Duello he regards not.'

182. **This childe of fancie**] MALONE: This *fantastic*. The expression, in another sense, was adopted by Milton, in his *L' Allegro:* 'Or sweetest Shakespeare, fancy's child.'

183. **shall relate**] HUNTER (I, 260): Here is a beautiful promise, but where is the fulfilment of it? The words fill the mind with images of chivalry, the fields of Roncesvalles and Fontarrabia, peculiarly appropriate in a story of Navarre. . . . The non-fulfilment of the expectation which these words raise is one proof that in this play Shakespeare was working on a story formed for him, not inventing one for

In high-borne words the worth of many a Knight:
From tawnie *Spaine* loſt in the worlds debate.
How you delight my Lords, I know not I,
But I proteſt I loue to heare him lie,
And I will vſe him for my Minſtrelſie.
Bero. *Armado* is a most illuſtrious wight,
A man of fire, new words, faſhions owne Knight.
Lon. *Coſtard* the ſwaine and he, ſhall be our ſport,
And ſo to ſtudie, three yeeres is but ſhort.

184. *Knight:*] QFf, Rowe, Pope. *Knight* Theob. et seq.
190. *fire, new*] Q_2Ff, Rowe. *fier new* Q_1. *fire-new* Pope.
192. *And...ſtudie,*] *And so to study;*— Wh. i.
is but] *are but* Pope, +.

himself; and this is further proved, so that there can be no doubt in the world about it, by the long speech of Ferdinand [II, i, 136], in which the poet endeavours to express in verse what is more befitting for prose,—the intractable matter of a money account.

185. **tawnie**] DOUCE (i, 211): This expression may refer to the Moors; for although they had been expelled from Spain almost a century before the time of Shakespeare, it was allowable on the present occasion to refer to the period when they flourished there; or he might only copy what he found in the original story of the play.—HALLIWELL: Used in reference to the dark complexion of the inhabitants. [It may be that Shakespeare here had in mind the thought, which he afterward expanded, in *The Mer. of Ven.*, into 'The shadow'd livery of the burnish'd sun'; but I much prefer to regard the epithet as referring to the soil. Henry V. tells Montjoy that 'if we be hinder'd We shall your tawny ground with your red blood discolour.'—III, vi, 169.—ED.]

185. **worlds debate**] WARBURTON refers this to the crusades, wherein, as he says, the heroes of the Spanish romances were lost.—JOHNSON: The 'world' seems to be used in a monastic sense by the King, now devoted for a time to a monastic life. *In the world, in seculo*, in the bustle of human affairs, from which we are now happily sequestred, *in the world*, to which the votaries of solitude have no relation. —M. MASON: The King had not yet so weaned himself from the world as to adopt the language of the cloister. [I think CAPELL is right in regarding the phrase as 'a periphrasis for warfare in general, for any war that those knights fell in.'—ED.]

188. **Minstrelsie**] DOUCE: That is, I will make a minstrel of him, whose occupation was to relate fabulous stories.

189. **wight**] Used in reference to both men and women. Iago says 'she was a wight, if ever such wights were.'—*Othello*, II, i, 183, of this ed.

190. **fire, new**] MURRAY (*N. E. D.*): Compare German *feuerneu*; also Brand-new. Fresh from the fire or furnace; hence, perfectly new, brand new. [It seems as though this were a phrase of Shakespeare's own coinage. The earliest example given by Dr Murray is 1594, *Rich. III.*: I, iii, 256: 'Your fire-new stamp of Honor is scarce current.']

Enter a Conſtable with Coſtard with a Letter. 193

Conſt. Which is the Dukes owne perſon.

Ber. This fellow, What would'ſt? 195

Con. I my ſelfe reprehend his owne perſon, for I am his graces Tharborough : But I would ſee his own perſon in fleſh and blood.

Ber. This is he.

Con. Signeor *Arme, Arme* commends you : 200

Ther's villanie abroad, this letter will tell you more.

Clow. Sir the Contempts thereof are as touching 202 mee.

193. SCENE II. Pope, +.
Enter...] Enter Dull and Costard... Rowe.
194. *Dukes*] *King's* Theob. +.
perſon.] *perſon?* Q, Rowe et seq.
195. *This*] QFf, Pope. *This*, Rowe et cet.
fellow,] *fellow;* Pope et seq.
197. *Tharborough*] *Farborough* Q_1, Hal.
198. *blood*] *bloud* F_2F_3.
200. *Signeor*] Q_2. *Signeour* Q_1. *Signior* Ff.
Arme, Arme] Q_2Ff, Rowe, Pope, Han. Theob. i. Arme Arme Q_1. *Arm— Arm—* Coll. Dyce. *Arme,— Arme—* Theob. ii et cet.
201. *abroad,*] *abrod*, Q. *abroad;* Rowe et seq.
202. *Contempts*] *Contempls* Q. *contemps* F_4 Rowe i.

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194. **Dukes**] THEOBALD: The *King* of Navarre in several passages is called the *duke*; but as this must have sprung from the inadvertence of the editor rather than from a forgetfulness in the poet, I have everywhere, to avoid confusion, restored *king* to the text.—CAPELL (p. 193): Why correct the blunders of Dull, and of Armado? the assigned reason is—'avoiding confusion'; but none is occasioned by it; the blunder comes from none but persons likely to make it, nor from them but in three places. [Capell is slightly mistaken. In II, i, 41, the Princess speaks of 'this vertuous Duke.' The fact is, as WALKER states (*Crit.* ii, 282), that '*king*, *count*, and *duke* were one and the same to the poet, all involving alike the idea of sovereign power; and thus might be easily confounded with each other in the memory.' Walker's whole article with its many examples, on which he founded his conclusion, is highly instructive, and is quoted in full in *Twelfth Night*, I, ii, 27, where it is of more importance than here; on this confusion the theory was in part founded that the play had been composed at two different times.—ED.]

197. **Tharborough**] HAWKINS: That is, *Thirdborough*, a peace officer, alike in authority with a headborough or a constable. [The First Quarto has 'Farborough,' which HALLIWELL alone, of all editors, retains, with the following note]: Neither word is right, the proper term being *third-borough*; but the more obvious blunder was probably intentional on the part of the author, who thus introduces Dull to the audience in his 'twice sod simplicity'; a very faint prototype of the inimitable Dogberry. The blunder in the word *farborough* is not worse than that in the verb 'reprehend' in the same speech.

Fer. A letter from the magnificent *Armado.*

Ber. How low foeuer the matter, I hope in God for high words. 205

Lon. A high hope for a low heauen, God grant vs patience. 208

207. *heauen,*] Q_2Ff. *heauen.* Q_1. *heav'n;* Rowe, Pope. *heaven;* Hal. Dyce i, iii, Sta. Cam. Glo. Wh. ii. *hearing* Coll. ii (MS). *having* Theob. et cet.

204. **magnificent**] According to Bartlett's *Concordance*, Shakespeare uses this word only here and in III, i, 185, where Berowne is speaking of himself, and says 'than whom no mortal so magnificent.' In this latter instance 'magnificent' is supposed to mean *boasting*, and to be parallel to the use of *magnifica verba* by Terence. It would be natural to suppose that the same word is used in the same sense in both cases; but I am by no means sure that the word bears so strong a meaning here. We must remember that *magnificus* bore a good meaning as well as a bad. Thus here, while not suggesting that 'magnificent' is used in an exalted sense, I think there is nothing contemptuous in it, as would be implied by *boasting*, *vain glorious*, etc., but only a gentle, kindly ridicule, not unbefitting Ferdinand when speaking of one whom he would use as his 'minstrelsy.'—ED.

207. **low heauen**] THEOBALD: A 'low heaven,' sure, is a very intricate matter to conceive. I dare warrant, I have retrieved the true reading. [See *Text. Notes.*] The meaning is this: 'Though you hope for high words, and should have them, it will be but a low acquisition at best.' This our poet calls a *low having*; and it is a substantive which he uses in several other passages.—STEEVENS: 'Heaven' may be the true reading, in allusion to the gradations of happiness promised by Mohammed to his followers. So in the comedy of *Old Fortunatus*, 1600: 'Oh, how my soul is rapt to a third heaven!' [WHITER, whose thoughtful treatise has never received the recognition it deserves, shows in many instances a connection of thought between Shakespeare's similes and the stage with its properties. Thus in the *Prologue* to *Henry the Fifth*, wherein Shakespeare draws a direct comparison between the poverty of the stage and the mighty events thereon portrayed, Whiter finds in the expression 'the brightest heaven of invention,' an allusion to the stage heavens. Again in one of Hall's *Satires* (Bk. I, Sat. iii) levelled at the strutting performance and bombastic fury of the actors of the day, Whiter detects, in the line 'Rapt to the threefold loft of Heaven,' another reference to the stage; he then adds (p. 164, footnote):—'We know that the Herods, the Termagants, and the Tamburlaines were the blustering heroes of our ancient Plays and Moralities; and that the bliss which so *ravished* the senses in this *theatrical Heaven* consisted only in "big sounding sentences and words of state." To a mind, therefore, conversant with the objects of the stage, no association would be more obvious or natural than that of *lofty* language and a *low heaven.* Now it is remarkable that such a combination of ideas actually takes place in *Love's Lab. Lost*, where to Biron's hope for *high words*, Longaville replies that it is "a high hope for a *low Heaven.*" There is an allusion likewise in this passage (as Mr Steevens has observed) to the gradations of happiness in higher or lower heavens.' Ingenious as Whiter's inferences are, I am not sure that he is altogether right in the present instance. For gradations in either happiness or heaven, it is not absolutely necessary to go to the Koran or to the stage. There are sufficient indications in the Old Testament that the Hebrews assumed the

Ber. To heare, or forbeare hearing.

Lon. To heare meekely ſir, and to laugh moderately, 210
or to forbeare both.

Ber. Well ſir, be it as the ſtile ſhall giue vs cauſe to
clime in the merrineſſe. 213

209. *heare,...hearing.*]QFf, Rowe,+, Var. Mal. Steev. Var. *hear?...laughing?* Cap. Coll. ii, iii (MS), Hal. Sing. Dyce, Sta. Wh. Cam. Glo. Ktly, Huds. Rlſe. *or forebeare hearing.*] *and forbear laughing* Lettsom.

210. *and*] Om. Rowe ii,+.

212, 213. *to...merrineſſe.*] Om. Han.

213. *clime*] QF_2. *climb* F_3F_4. *chime* Barry (ap. Coll. i), Coll. MS.

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existence of three Heavens.—ED.]—COLLIER (ed. ii): The MS gives us '*low hearing*,' and in the difficulty of the case we may be disposed to accept the alteration. What Longaville means is that Biron's hope of 'high words' is likely to be disappointed,—the words, on being *heard*, will turn out, like the matter, to be low, and not high; therefore he adds, 'God grant us patience!'—DYCE (ed. ii): Collier's MS probably made his alteration in consequence of finding (the misprint) 'hearing' in the next speech.—BRAE (p. 64): The preceding adjuration, and the trite association of *hope* and *heaven*, sufficiently prove that 'heaven' is a true word. Moreover, heaven is a familiar metonymy for enjoyment, so that *a high hope for a low enjoyment* seems as good sense as any reasonable intellect need desire.

209. hearing] CAPELL'S emendation, *laughing*, which has been adopted by the best modern editors, is accompanied by a characteristic note: 'the necessity [of the emendation] is evinced beyond doubting by the words that reply to [it]; for if '*laughing*' had not preceded the reply is improper, indeed absurd. Nor can little less be said honestly of the line itself, before mending, independent of the reply. For how is "patience" exercised by *forbearing to hear?*'—R. G. WHITE (ed. i): Longaville's reply compels the [adoption of Capell's emendation].—HALLIWELL: Biron may, however, mean by 'forbear hearing' to abstain from listening to what promised so much amusement, a denial which would also require an exercise of patience. [Unless a text presents utter nonsense, I cannot believe that we are justified in changing it. Shall we acknowledge the rule: *durior lectio præferenda est*, and then, in presence of a *durior lectio*, break the rule? Longavile merely expands Berowne's 'To hear' into 'To hear meekly and to laugh moderately,' and then adds, adopting Berowne's word, 'or to forbear both.' Berowne's question, 'To hear or to forbear hearing?' as a response to Longavile's 'God grant us patience,' may well bear Halliwell's interpretation, and mean God grant us patience to hear, or to sit quietly under the infliction of Armado's letter, and not listen to it.—ED.]

212, 213. stile . . . clime] STEEVENS: A quibble between the *stile* that must be *climbed* to pass from one field to another, and *style*, the term expressive of manner of writing in regard to language.—COLLIER (ed. i): The Rev. Mr BARRY suggests that possibly we ought to read *chime* for 'clime.' I am inclined to agree with Steevens. The word 'style' is played upon again in IV, i, 106, 107. [In his ed. ii, Collier notes that his MS Corrector has *chime.*]—DYCE (*Few Notes*, p. 50): [There is the same quibble] in Dekker's *Satiro-mastix*, 1602, where Asinius Bubo, who has been reading a book, says of its author, he 'made me meete him with a

Clo. The matter is to me ſir, as concerning *Iaquenetta.* The manner of it is, I was taken with the manner.

Ber. In what manner?

Clo. In manner and forme following ſir all thoſe three. I was ſeene with her in the Mannor houſe, ſitting with her vpon the Forme, and taken following her into the Parke: which put to gether, is in manner and forme following. Now ſir for the manner; It is the manner of a man to ſpeake to a woman, for the forme in ſome forme.

Ber. For the following ſir.

Clo. As it ſhall follow in my correction, and God defend the right.

Fer. Will you heare this Letter with attention?

Ber. As we would heare an Oracle.

Clo. Such is the ſimplicitie of man to harken after the fleſh.

215. *with the manner*] *with the Manor* Han. *in the manner* Warb.

217. *manner*] *manner,* Han. *forme...ſir*] QF_2, Var. '85. *form, following ſir* F_3. *form, following ſir,* F_4. *form, following, sir,* Rowe, +. *form following, sir;* Cap. et cet.

218. *Mannor*] Q_2. *Manner* Q_1.

221. *manner;*] *manner,*— Cap. et seq. (subs.)

221. *It is*] *Is* F_2, Rowe i. *is* F_3F_4. *In* Rowe ii.

222. *forme in*] Q. *Forme in* Ff, Rowe i. *form, in* Rowe ii, +. *form,— in* Cap. et cet.

225. *correction,*] *correction;* Theob. et seq.

229. *harken*] Q. *hearken* Ff.

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hard *stile* in two or three places *as I went ouer him.*' Sig. C4. And in Day's *Ile of Guls*, 1606: 'But and you vsde such a high and eleuate *stile*, your auditories low and humble vnderstandings should neuer *crall ouer 't.*' Sig. F. [There is a similar pun on 'stile' in *Much Ado*, V, ii, 7.]

215. **with the manner**] BLACKSTONE (*Sh. Soc. Papers*, vol. i, p. 98): 'Maynour is when a Theefe hath stolne, and is followed with Hue and Cry, and taken, having that found upon him which he stole, that is called *Maynour.* And so we use to say when we find one doing an unlawful Act, that we took him with the Maynour or Manner.'—*Termes de la Ley, voce* Maynour.—HEARD (p. 49): Cowell (*Law Dict.*) thus explains it:—*Mainour,* alias *manour,* alias *meinour,* from the French *manier,* i. e. *manu tractare,* in a legal sense denotes the thing that a thief taketh or stealeth; as to be taken with the *mainour* is to be taken with the thing stolen about him; and again it was presented that a thief was delivered to the sheriff or viscount, together with the *mainour.*' '*With* the manner' is more proper than '*in* the manner'; and accordingly Latimer writes correctly,—'even as a theife that is taken, with the manner that he stealeth.'—*Sermons*, 110.

225. **correction**] That is, punishment.

Ferdinand.

GReat Deputie, the Welkins Vicegerent, and ſole dominator of Nauar, *my ſoules earths God, and bodies foſtring patrone*:

Coſt. Not a vvord of *Coſtard* yet.

Ferd. *So it is.*

Coſt. It may be ſo: but if he ſay it is ſo, he is in telling true: but ſo.

Ferd. Peace,

Clow. Be to me, and euery man that dares not fight.

Ferd. No words,

Clow. Of other mens ſecrets I beſeech you.

Ferd. *So it is beſieged with ſable coloured melancholie, I did commend the blacke oppreſſing humour to the moſt wholeſome Phyſicke of thy health-giuing ayre: And as I am a Gentleman, betooke my ſelfe to walke: the time When? about the ſixt houre, When beaſts moſt graſe, birds beſt pecke, and men ſit downe to that nonriſhment which is called ſupper: So much for the time When. Now for the ground Which? which I meane I walkt vpon, it is ycliped, Thy Parke. Then for the*

231. Ferdinand.] King reads. Rowe.
232. Welkins Vicegerent] welkis vizgerent Q.
233. ſoules] *sole* Gould ap. Cam.
ſoules earths ... bodies] *soul's earth's...body's* Rowe.
234. patrone:] *patron*— Rowe.
235. Coſtard] Coſtart Q.
236. is.] *is*— Pope.
237, 238. *he is...true:*] *he is,...true;* Pope. *he is,...true,* Theob. et seq.
238. *but ſo.*] QFf, Rowe, Pope, Theob. Knt, Hal. Sta. Wh. Cam. *but so,*— Coll. Sing. *but so—so.* Dyce ii, iii. *but so, so.* Han. et cet.
239. *Peace,*] Peace, Ff. *Peace.* Q.
240. *Be to me,*] *—be to me* Cap.
241. *No words,*] No words, Ff. *No wordes.* Q.
242. *Of other*] *—of other* Cap.
243. is beſieged] Knt. is beſedged Q. *is. Besieged* Pope, Han. is, beſieged Ff et cet.
ſable coloured] *sable-coloured* Rowe.
244. blacke oppreſſing] *black-oppressing* Steev.
244, 245. wholeſome] holſom Q.
245. thy] *the* Coll. ii, Walker, Dyce ii, iii.
247. fixt] *sixth* Rowe.
248. nonriſhment] F_1.
249. Which?] *which:* Rowe.
250. ycliped] QF_2. ycleped F_3F_4.

237, 238. **he is . . . true:**] THEOBALD was the first to correct this misleading punctuation. See *Text. Notes.* There is no need of Hanmer's 'so, *so.*' It is improving Shakespeare.

245. thy] WALKER (*Crit.* ii, 231) has gathered so very many instances where, in the First Folio, *thy*, *their*, and similar words are confounded with *the*, that it is not easy to reject his emendation of *the* for 'thy' in the present text, where 'thy' seems pointless.—ED.

place Where? where I meane I did encounter that obſcene and moſt prepoſterous euent that draweth from my ſnow-white pen the ebon coloured Inke, which heere thou viewe'ſt, beholde'ſt, ſuruaye'ſt, or ſee'ſt. But to the place Where? It ſtandeth North North-eaſt and by Eaſt from the Weſt corner of thy curious knotted garden; There did I ſee that low ſpirited Swaine, that baſe Minow of thy myrth, (Clown. Mee?) *that vnletered ſmall knowing ſoule, (Clow* Me?) *that ſhallow vaſſall (Clow.* Still mee?) *which as I remember, hight* Co-

251. Where?] QF_2. Where, F_3F_4. *where;* Cap.

252. prepoſterous] propoſtrous Q.

252, 253. ſnow-white...ebon coloured] ſnowhite ... ebon coloured Q. ſnow--white...Ebon-coloured Ff, Rowe.

254. Where?] Q. Where: Ff. *where,* Pope.

255. North North-eaſt] QF_2F_3. North North Eaſt F_4. *north-north-east* Theob. Weſt corner] *West-corner* Rowe i.

256. curious knotted] *curious-knotted* Theob.

256, 257. low ſpirited] *low-spirited* Rowe.

257. Minow] *minnow* Cap. *minion* Johns. conj.

257, 258, 259. *Mee?... Me?... mee?*] Ff, Knt, Cam. Glo. Hal. *Mee?...Mee?...mee.* Q. *Me. ... Me. ... me.* Han. et cet.

258. ſmall knowing] ſmall-knowing Ff.

259. vaſſall] *vessel* Coll. ii, iii (MS), Dyce ii, iii.

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256. **curious knotted**] STEEVENS: Ancient gardens abounded with figures of which the lines intersected each other in many directions. Thus, *Rich. II:* III, iv, 46: 'Her fruit-trees all unpruned, her hedges ruin'd, Her knots disorder'd.' In Thomas Hill's *Profitable Art of Gardening*, 1579, is the delineation of 'a proper knot for a garden . . . the which may be set with Time, or Isop.' In Henry Dethicke's *Gardener's Labyrinth*, 1586, are other examples of 'proper knots deuised for gardens.' [Thus, '—good Gardeiners who in their curious knottes mixe Hisoppe wyth Time as ayders the one to the other,' etc.—*Euphues*, p. 187, ed. Bond.—ED.]

257. **base Minow**] STEEVENS: That is, the contemptible little object that contributes to thy entertainment. Coriolanus thus characterises the tribunitian insolence of Sicinus, 'Hear you this Triton of the minnows?' III, i, 89.

257, 258, 259, 260] **Mee? . . . Me? . . . mee? . . . O me**] I think the punctuation of the Folio should be retained, with its successive interrogation marks until the very name is uttered, when follows the self-pitying assent.—ED.

259. **vassall**] COLLIER (ed. ii): The epithet 'shallow' seems to show that *vessel* of the MS Corrector is right. DYCE adopted *vessel* without comment; but HALLIWELL justly remarks that there is 'no need of any change, "vassal" being again used in the same sense of *dependant* in IV, i, 74, by Armado, the writer of the present epistle.' [SCHMIDT (*Lex.*) defines 'vassal' in the present passage as 'a low wretch, a slave,' and quotes 'obdurate vassals,' etc. *R. of L.* 429; 'presumptuous vassals,' etc. *1 Hen. VI:* IV, i, 125, and other examples. The safest definition is, I think, that given by Halliwell, namely *dependent*, and then its good or bad meaning will depend on the qualifying adjective. If Schmidt be right, and

ſtard, (*Clow.* O me) *ſorted and conſorted contrary to thy eſtabliſhed proclaymed Edict and Continet, Cannon: Which with, ô with, but with this I paſſion to ſay wherewith:*

Clo. With a Wench.

Ferd. With a childe of our Grandmother Eue, *a female; or for thy more ſweet vnderſtanding a woman: him, I (as my euer eſteemed dutie prickes me on) haue ſent to thee, to receiue the meed of puniſhment by thy ſweet Graces Officer* Anthony Dull, *a man of good repute, carriage, bearing, & estimation.*

Anth. Me, an't ſhall pleaſe you? I am *Anthony Dull.*

Ferd. For Iaquenetta (*ſo is the weaker veſſell called*) *which I apprehended with the aforeſaid Swaine, I keeper her as a veſſell of thy Lawes furie, and ſhall at the leaſt of thy*

261. Continet,] Continent QFf.
Cannon:] *canon*, Theob. et seq.
Which] QFf, Rowe, Pope, Cam. Ktly, Wh. ii. *with*, Theob. et cet. Om. Sta.

262. with, ô with,] Q. with, O with, Ff, Rowe i. *with—O with—* Rowe ii et seq. (subs.)
paſſion] *pass on* Gould.
wherewith:] wherewith. F_4. *where with:* Han.

265. ſweet] Om. Ff, Rowe, +.

266. euer eſteemed] *ever-esteemed* Theob. et seq.

267. meed] *need* Warb. Johns. (misprint?)
thy] Q. the Ff.
Officer] Gfficer Q.

269. *an't*] *ant* Q.
you?] *you:* Theob. et seq.

271. keeper her] keepe hir Q. keep her Q_2Ff.

272. veſſell] *vassal* Theob. Warb. Johns.
thy Lawes] *the law's* Dyce ii, iii.

'vassal' means here 'a low wretch,' it certainly does not bear that meaning in Armado's second letter, where he styles himself an 'heroical vassal' (IV, i, 74). —ED.]

260. **sorted**] That is, associated.

262. **ô**] This *o* with a circumflex is used almost invariably in the Folio in exclamations. See *As You Like It*, IV, i, 166, and note; *Twelfth Night*, II, iv, 70; *Mid. N. D.* V, i, 182, 184, 188. —ED.

262. **passion**] To express sorrow or grief. SCHMIDT (*Lex.*) supplies examples.

268. **estimation**] LORD CAMPBELL (p. 56), after quoting the lines of this letter, where the synonyms are huddled together, remarks: The gifted Shakespeare might perhaps have been capable, by intuition, of thus imitating the conveyancer's jargon; but no ordinary man could have hit it off so exactly without having *engrossed* in an attorney's office.

270. **weaker vessell**] 'Likewise, ye husbands, dwell with them according to knowledge, giving honour unto the wife, as unto the weaker vessel,' etc.—*1 Peter*, iii, 7.

272. **vessell of thy Lawes furie**] STEEVENS: This seems to be a phrase adopted from Scripture. See *Epistle to the Romans*, ix, 22:—'What if God . . . endured with much long suffering the vessels of wrath fitted to destruction.'

ſweet notice, bring her to triall. Thine in all complements of deuoted and heart-burning heat of dutie.

Don Adriana de Armado.

Ber. This is not ſo well as I looked for, but the beſt that euer I heard.

Fer. I the beſt, for the worſt. But ſirra, What ſay you to this?

Clo. Sir I confeſſe the Wench.

Fer. Did you heare the Proclamation?

Clo. I doe confeſſe much of the hearing it, but little of the marking of it.

Fer. It was proclaimed a yeeres impriſoment to bee taken with a Wench.

Clow. I was taken with none ſir, I was taken vvith a Damoſell.

Fer. Well, it was proclaimed Damoſell.

Clo. This was no Damoſell neyther ſir, ſhee was a Virgin.

Fer. It is ſo varried to, for it was proclaimed Virgin.

Clo. If it were, I denie her Virginitie: I was taken with a Maide.

Fer. This Maid will not ſerue your turne ſir.

Clo. This Maide will ſerue my turne ſir.

Kin. Sir I will pronounce your ſentence: You ſhall faſt a Weeke with Branne and water.

275. *Adriana*] Ff, Rowe. *Adriano* Q, Pope et seq.
278. *worſt*] *woſt* Q.
284. *impriſoment*] F_1.
286. *I...I*] *It...I* F_2.
287. *Damoſell*] *Demſel* Q. *Damoſel* F_4.
288, 289. *Damoſell*] *Damſel* Q. *Damoſel* F_4.
291. *varried to,*] Q. *varied too,* Ff.
296, 297. *You...water.*] One line, as verse, Sing. Ktly.

278. **best, for the worst]** That is, the extremest degree of the worst kind—the very worst. Somewhat like Portia's 'better bad-habit.'—ED.

283. **marking of it]** STEEVENS: Compare, 'it is the disease of not listening, the malady of not marking, that I am troubled withal.'—*2 Hen. IV:* I, ii, 139.

287. **Damosell]** HALLIWELL: A damosel was, properly speaking, an unmarried lady of noble birth, or one who was espoused to an esquire. Cotgrave translates *damoiselle*, 'a gentlewoman; any one under the degree of a Ladie, that weares, or may weare, a velvet hood.' In England, in Shakespeare's time, the term seems to have been synonymous with the modern word *damsel*. 'A damoisell, a yong woman,'

Clo. I had rather pray a Moneth with Mutton and Porridge.

Kin. And *Don Armado* ſhall be your keeper. My Lord *Berowne*, ſee him deliuer'd ore, And goe we Lords to put in practice that, Which each to other hath ſo ſtrongly ſworne.

Bero. Ile lay my head to any good mans hat, Theſe oathes and lawes will proue an idle ſcorne. Sirra, come on.

Clo. I ſuffer for the truth ſir : for true it is, I was taken with *Iaquenetta*, and *Iaquenetta* is a true girle, and therefore welcome the ſowre cup of proſperitie, affliction may one day ſmile againe, and vntill then ſit downe ſorrow. *Exit.*

298. *Moneth*] F_2F_3, Wh. i. *month* QF_4.
300, 301. Prose, Pope, +.
300. *ſhall*] *he shall* Ktly.
301. *deliuer'd*] *deliuered* Q.
303. *hath*] *has* Var. '21.
ſworne.] Q. *ſworne.* Exeunt. Ff. Exeunt King, Longaville, and Dumain. Mal.
304. *good mans*] *goodman's* Anon. ap. Cam.
306. Given to Dull, Coll. MS.
Sirra,] *Surra* Q.
307. *truth*] *trueth* Q.
309. *proſperitie,*] *proſperie*, Q. *prosperity:* Rowe, +. *prosperity!* Cap. et seq.
309, 310. *affliction*] *affliccio* Q.
310. *vntill then ſit*] Q_2Ff, Rowe, Ran. *until then, sit thee* Pope, +, Var. '73. *till then ſit thee* Q_1, Cap. et cet. (subs.)
ſit] *set* Coll. Sing.
311. Exit.] F_2. Exeunt. Q. Om. F_3F_4.

—Baret's *Alvearie*, 1580. One of the wood-cuts in Queen Elizabeth's *Prayer-book* represents 'the damosell, fine, proper, and neate.'

298. **Mutton**] A slang term for a light o' love.

304. **good mans hat**] CAPELL changed this to 'any *man's good hat*'; but needlessly. It may be read 'any goodman's hat' (which is probable), or 'any good man's-hat' (which is improbable). It is not likely that he would wager his head against a bad hat.—ED.

306. **Sirra, come on**] COLLIER (ed. ii) : In the MS these words are assigned, not without plausibility, to Constable Dull, who may have taken Costard into his charge; but the King has previously told Biron to 'see him deliver'd o'er,' and therefore Biron may properly have urged Costard to make his *exit*. For this reason we make no change.

310. **sit downe**] The Quarto has 'sit thee downe'; and so we should probably read here; in IV, iii, 5, Berowne says, 'Well, set thee downe sorrow; for so they say the foole said.'

[*Scene II.*]

Enter Armado and Moth his Page. 1

Arma. Boy, What ſigne is it when a man of great ſpirit growes melancholy?. 3

Scene II. Cap. Scene III. Pope, +.
1. Armado] Armado, a Braggart, Ff.
2. Arma.] Brag. *or* Bra. *or* Br. Ff (throughout the scene).

1. Down to the time of COLLIER, POPE'S stage-direction, 'Armado's House,' was generally followed. Collier changed it to 'Armado's House in the Park'; R. G. WHITE, to 'The Park near Armado's House.' See I, i, 3.

1. **Armado**] Sir WALTER SCOTT: The extravagances of coxcombry in manners and apparel are indeed the legitimate, and often the successful objects of satire, during the time when they exist. In evidence of this, theatrical critics may observe how many dramatic *jeux d'esprit* are well received every season, because the satirist levels at some well-known or fashionable absurdity; or, in the dramatic phrase, 'shoots folly as it flies.' But when the peculiar kind of folly keeps the wing no longer, it is reckoned but waste of powder to pour a discharge of ridicule on what has ceased to exist; and the pieces in which such forgotten absurdities are made the subject of ridicule fall quietly into oblivion with the follies which gave them fashion, or only continue to exist on the scene because they contain some other more permanent interest than that which connects them with the manners and follies of a temporary character. This, perhaps, affords a reason why the comedies of Ben Jonson, founded upon system, or what the age termed humours,—by which was meant factitious and affected characters, superinduced on that which was common to the rest of their race,—in spite of acute satire, deep scholarship, and strong sense, do not now afford general pleasure, but are confined to the closet of the antiquary, whose studies have assured him that the personages of the dramatist were once, though they are now no longer, portraits of existing nature. Let us take another example of our hypothesis from Shakespeare himself, who, of all authors, drew his portraits for all ages. With the whole sum of the idolatry which affects us at his name, the mass of readers peruse, without amusement, the characters formed on the extravagances of temporary fashion; and the Euphuist Don Armado, the pedant Holofernes, even Nym and Pistol, are read with little pleasure by the mass of the public, being portraits of which we cannot recognise the humour, because the originals no longer exist. In like manner, while the distresses of Romeo and Juliet continue to interest every bosom, Mercutio, drawn as an accurate representation of the finished fine gentleman of the period, and as such received by the unanimous approbation of contemporaries, has so little to interest the present age, that, stripped of all his puns and quirks of verbal wit, he only retains his place in the scene in virtue of his fine and fanciful speech upon dreaming, which belongs to no particular age, and because he is a personage whose presence is indispensable to the plot.—*Introd. to The Monastery*, p. 13, ed. 1853.—HUNTER (i, 259): It appears to have been the frequent practice of Shakespeare in the preparation of the romantic dramas, while he took a story from some printed book for the main plot, to introduce an underplot which was wholly his own invention. In the *Much Ado* all respecting Benedick and Beatrice is his; in *The Tempest* Stephano and Trinculo are doubtless his own; in *As You Like It* Touchstone and Audrey; and in the play before us, in

Boy. A great ſigne ſir, that he will looke ſad.

Brag. Why? ſadneſſe is one and the ſelfe-ſame thing deare impe.

Boy. No no, O Lord ſir no.

Brag. How canſt thou part ſadneſſe and melancholy my tender *Iuuenall*?

Boy. By a familiar demonſtration of the working, my tough ſigneur.

Brag. Why tough ſigneur? Why tough ſigneur?

Boy. Why tender *Iuuenall*? Why tender *Iuuenall*?

Brag. I ſpoke it tender *Iuuenall*, as a congruent apathaton, appertaining to thy young daies, which we may nominate tender.

Boy. And I tough ſigneur, as an appertinent title to

4. Boy.] Moth. Rowe et seq. (throughout the scene).

5. *Why?*] QFf, Rowe, Coll. *Why* Pope, Ran. *Why*, Theob. et cet.

7. *No no, O Lord ſir*] Q. *No, no, O Lord ſir* F_2. *No, no, O Lord ſir*, F_3F_4, Rowe, Pope, Han. *No, no; O Lord, Sir*, Theob. et cet.

9, 13, 14. Iuuenall] *Juvenile* Rowe ii, +.

10. *familiar*] *familier* Q.

11, 12. *ſigneur*] *ſigneor* Q. *Signior* Ff. *seigneur* Wh. i. *Senior* Mal. et seq.

14. *it*] QFf, Rowe, Pope, Theob. i, Han. *it*, Theob. ii et cet.

14, 15. *apathaton*] *apethaton* Q. *epithiton* Ff.

15. *young*] *younger* Var. '73.

17. *I*] *I*, Cap. et seq.

Holofernes, Nathaniel, Moth, Costard, Dull, and Jaquenetta, we have a group of very entertaining persons, to whom suitable action is assigned, of whom it will hardly be doubted that they are the pure creation of the mind of Shakespeare. They are too *English* to be found in any foreign romance. It is perhaps the greatest defect in the structure of the play that they are not more intimately connected with the more important business of the piece.

6. **impe**] In brief, Dr MURRAY (*N. E. D.*) informs us that this word is connected, by inference, with the Greek ἔμφυτος, implanted, grafted. Originally it meant a young shoot of a plant or tree, a slip or scion; then applied figuratively to persons; hence the scion of a noble house. In *2 Hen. IV:* V, v, 47, Pistol calls Henry V. 'most royal imp of fame'; and a second time he so terms him in *Hen. V:* IV, i, 46. Then 'imp' was applied to any child, then specifically to a child of the devil, then to all little devils.

7. **O Lord sir**] Here, for the first time, we are introduced to this exclamation. Its vast possibilities had not yet revealed themselves to Shakespeare; toward the close of the play it becomes a distinctive exclamation of Costard. Then in *All's Well* (II, ii) the Clown boasts to the Countess that in 'O Lord, Sir' he has an answer that will serve all men and fit all questions. Thereupon follows the inimitable dialogue wherein the Countess puts this answer to the test.—ED.

11, 12, 17. **signeur**] R. G. WHITE (ed. i): [It is *Seigneur* in] the original, uniformly, when the word occurs in this play, excepting an omission of the first *e*, due to

your olde time, which we may name tough.

Brag. Pretty and apt.

Boy. How meane you ſir, I pretty, and my ſaying apt? or I apt, and my ſaying prettie?

Brag. Thou pretty becauſe little.

Boy. Little pretty, becauſe little : wherefore apt?

Brag. And therefore apt, becauſe quicke.

Boy. Speake you this in my praiſe Maſter?

Brag. In thy condigne praiſe.

Boy. I will praiſe an Eele with the ſame praiſe.

Brag. What? that an Eele is ingenuous.

Boy. That an Eeele is quicke.

Brag. I doe ſay thou art quicke in anſweres. Thou heat'ſt my bloud.

Boy. I am anſwer'd ſir.

Brag. I loue not to be croſt. (him.

Boy. He ſpeakes the meere contrary, croſſes loue not

20. *you*] *you*, Rowe.
23. *Little pretty,*] *Little! pretty,* Theob. Warb. Johns. Ran.
apt?] *apt.* Q.
24. *apt*] Om. Q_2.
25. *Maſter*] Q_2. *Maiſter* Q_1.
28. *What?*] *What*, Var. '73.
ingenuous] *ingenious* QF_4, et seq.
30. *anſweres.*] QFf, Rowe, +. *answers:* Cap. et seq. (subs.).
31. *bloud.*] *blood*— Var. '73.
34. [Aside. Han. Cap. Var. '21, et seq.
the meere] *the clean* Ff, Rowe, +, Var. '73. Om. Han.

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ignorance or carelessness. The French title is evidently intended. Malone changed it to *senior*, thus destroying, at once, Moth's pun on that word, and an important textual trait of the play. [I am at a loss to know what authority White had for this assertion. These are the only four instances, I believe, of the word in this play. I once found that White had been misled by an error in Vernor and Hood's Reprint of F_1; but this is not the case here. It is not impossible, but extremely unlikely, that, in the spelling of this word, copies of the F_1 differ. At all events, White, in his Second Edition, followed Malone.—ED.]

19. **Pretty and apt**] HALLIWELL: This is in Armado's phraseology, *pretty apt.* Moth perverts the meaning and is humoured by Armado. Thus in Jonson's *Poetaster:* '*Horace.* How do you feel yourself? *Crispinus.* Pretty and well, I thank you.'—V, i, *ad fin.*

22. **little**] STAUNTON: So in Jonson's *The Fox*, '*Nano.* First for your dwarf, he's little and witty, And everything, as it is little, is pretty.'—III, ii, p. 236, ed. Gifford.

28. **ingenuous**] COLLIER: This word and *ingenious* were often used indiscriminately of old. In III, i, 58, it is spelled 'ingenious.' [See 'ingennous,' IV, ii, 92.]

34. **crosses**] HALLIWELL: Moneys generally have been termed *crosses*, owing

Br. I haue promis'd to ſtudy iij. yeres with the Duke.
Boy. You may doe it in an houre ſir.
Brag. Impoſſible.
Boy. How many is one thrice told?
Bra. I am ill at reckning, it fits the ſpirit of a Tapſter.
Boy. You are a gentleman and a gameſter ſir.
Brag. I confeſſe both, they are both the varniſh of a compleat man.
Boy. Then I am ſure you know how much the groſſe ſumme of deuſ-ace amounts to.
Brag. It doth amount to one more then two.
Boy. Which the baſe vulgar call three.
Br. True. *Boy*. Why ſir is this ſuch a peece of ſtudy?

35. *iij. yeres*] Q_2F_2. *three yeeres* Q_1. *3 years* F_3F_4.
Duke] *King* Theob.+.
39. *fits*] Ff, Rowe,+, Knt. *fitteth* Q, Cap. et cet.
41. *both,*] *both;* Theob. Warb. et seq.
44. *deuſ-ace*] QF_4. *deuſ-aſe* F_2F_3, Rowe. *deuce-ace* Pope. *deux-ace* Cap.
46. *call*] Ff, Rowe,+, Knt. *do call* Q, Cap. et seq.

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to many of the early English coins having crosses impressed upon them; quibbles on the word were very common. 'A cross, coin, *nummus*.'—Coles. 'Whereas,' says Stowe, 'before this time [A. D. 1279] the penny was wont to have a double crosse, with a crest, in such sort, that the same might easily be broken in the middest, or into foure quarters, and so be made into halfe pence or farthings: which order was taken in the yeare of Christ 1106. the 7. of H. the I., it was now ordained that pence, halfe pence, and farthings should be made round.'

40. **gameſter**] DRAKE (ii, 157): The pernicious habit of *gaming* had become almost universal in the days of Elizabeth, and if we may credit George Whetstone, had reached a prodigious degree of excess. Speaking of the licentiousness of the stage previous to the appearance of Shakespeare, he adds:—'But there are in the bowels of this famous citie, farre more daungerous plays and little reprehended; that wicked playes of the dice, first invented by the devill (as Cornelius Agrippa wryteth,) and frequented by unhappy men; the detestable roote, upon which a thousand villanies grow. The nurses of thease (worse than heathenysh) hellish exercises are called *ordinary tables*: of which there are in London, more in nomber to honour the devyll, than churches to serve the living God. I cõstantly determine to crosse the streets, where these vile houses (ordinaries) are planted, to blesse me from the inticements of them, which in very deed are many, and the more dangerous in that they please with a vain hope of gain. Insomuch on a time, I heard a distemperate dicer solemnly swear that he faithfully beleeved, *that dice were first made of the bones of a witch, and cards of her skin*, in which there hath ever sithence remained an inchantment, that whosoever once taketh delight in either, he shall never have power utterly to leave them, for, quoth he, I a hundred times vowed to leave both, yet have not the grace to forsake either.'—*The Enemie to Vnthryftinesse*, etc., by George Whetstone, Gent. 1586, pp. 24, 32.

Now here's three ſtudied, ere you'll thrice wink, & how 48
eaſie it is to put yeres to the word three, and ſtudy three
yeeres in two words, the dancing horſe will tell you. 50

Brag. A moſt fine Figure.

48. *here's*] Ff, Rowe, +, Hal. Sing. Dyce, Sta. Wh. i, Ktly. *heere is* Q, Cap. et cet.
you'll] *yele* Q. *ye'll* Cam. Wh. ii.
49. *it is*] *is it* Warb.
50. *dancing horſe*] *dancing-horse* Rowe, +, Ktly.

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50. **the dancing horse**] This was a celebrated horse, named 'Morocco,' which had been taught by its master, Bankes, a Staffordshire man, to perform very many tricks, so remarkable, that, possibly, they have never since been surpassed. I can recall no creature in profane history that has made a deeper contemporary impression. For sixty years, and more, this intelligent animal trotted over Elizabethan and Jacobean literature, leaving his hoof-prints in numberless writings from Sir Walter Raleigh's to Sir William D'Avenant's. To him and his master, HALLIWELL devotes eleven and a half folio pages, and to these added later three octavo pages in his *Memoranda*. All needs of Shakespearian elucidation will be supplied, I think, by the following account, which Halliwell gives on p. 71 of his *Memoranda*, premising that Bankes must have taught more than one horse. Morocco is generally described as a bay curtall; it is a white horse in this contemporary MS diary kept by a native of Shrewsbury:—'September, 1591. This yeare and against the assise tyme on Master Banckes, a Staffordshire gentile, brought into this towne of Salop a white horsse whiche wolld doe woonderfull and strange thinges, as thease,—wold in a company or prese tell howe many peeces of money by hys foote were in a mans purce; also, yf the partie his master wolld name any man beinge hyd never so secret in the company, wold fatche hym owt with his mowthe, either naming hym the veriest knave in the company, or what cullerid coate he hadd; he pronowncid further to his horse and said, Sirha, there be two baylyves in the towne, the one of them bid mee welcom unto this towne and usid me in frindly maner; I wold have the goe to hym and gyve hym thanckes for mee; and he wold goe truly to the right baylyf that did so use hys sayd master as he did in the sight of a number of people, unto Master Baylyffe Sherar, and bowyd unto hym in making curchey withe hys foote in sutche maner as he coullde, withe suche strange feates for sutche a beast to doe, that many people judgid that it were impossible to be don except he had a famyliar or don by the arte of magicke.' To this last supposition was due what was long believed to be the tragic end of both horse and man. Ben Jonson in an *Epigram* (cxxxiii) speaks of 'old Banks, the jugler . . . Grave tutor to the learned horse; both which, Being, beyond sea, burned for one witch.' A note, first mentioned by REED, in the mock romance of *Don Zara del Fogo*, 1656, seems to confirm this tragedy, as follows:—'Banks his beast; if it be lawful to call him a beast, whose perfections were so incomparably rare, that he was worthily termed the four-legg'd wonder of the world for dancing; some say singing, and discerning maids from maulkins; finally, having for a long time proved himself the ornament of the British clime, travailing to Rome with his master, they were both burned by the commandment of the Pope.' But HALLIWELL throws doubt over these assertions by adducing an extract from an Ashmole MS which shows that Banks himself, at least, was alive in May, 1637.

Boy. To proue you a Cypher.

Brag. I will heereupon confeſſe I am in loue : and as it is baſe for a Souldier to loue ; ſo am I in loue with a baſe wench. If drawing my ſword againſt the humour of affection, would deliuer mee from the reprobate thought of it, I would take Deſire priſoner, and ranſome him to any French Courtier for a new deuis'd curtſie. I thinke ſcorne to ſigh, me thinkes I ſhould out-ſweare *Cupid.* Comfort me Boy, What great men haue beene in loue?

Boy. *Hercules* Maſter.

Brag. Moſt ſweete *Hercules* : more authority deare Boy, name more ; and ſweet my childe let them be men of good repute and carriage.

Boy. *Sampſon* Maſter, he was a man of good carriage, great carriage : for hee carried the Towne-gates on his backe like a Porter : and he was in loue.

Brag. O well-knit *Sampſon*, ſtrong ioynted *Sampſon*; I doe excell thee in my rapier, as much as thou didſt mee in carrying gates. I am in loue too. Who was *Sampſons* loue my deare *Moth*?

52. [Aside. Han. Cap. et seq. (except Cam. Glo.).
54. *loue ;*] *love,* Rowe.
56. *affection,*] *affection* Pope.
57. *would*] Om. Rowe i.
58. *new deuis'd*] *new-devised* Dyce, Cam.
curtſie] *curſie* Q. *curteſie* F_2. *courteſie* F_3F_4. *courtesy* Rowe i. *curtsy* Rowe ii. *curt'sie* Pope. *court'sy* Cap.
59. *thinke ſcorne*] *think it scorn* Pope, +, Var. '73.
59. *ſigh,*] *sigh ;* Theob. Warb. et seq. (subs.)
60. *beene*] *bin* Q.
62. *Maſter*] *Maiſter* Q (throughout).
63. Hercules :] *Hercules !* Rowe.
66. *Maſter,*] *master ;* Theob.
69. Sampſon,...Sampſon ;] *Sampson, ...Sampson !* Theob. +. *Sampson !... Sampson !* Cap. et seq.
ſtrong ioynted] *ſtrong-joynted* F_3F_4.

58. **curtsie**] It is spelled *cursie* in *Much Ado*, II, i, 52, and is merely a movement of obeisance by either man or woman. Custom has now decided that *curtsy* or *curtsey* is the obeisance of a woman. *Courtesy* applies to both sexes.

59. **thinke scorne**] For the ellipsis of *it*, see ABBOTT, § 404.

59, 60. **I should out-sweare Cupid**] That is, it is beneath my dignity to sigh like a puling lover, but in avouching my love I should out-swear Cupid. Delius strangely paraphrases it, 'instead of sighing sentimentally for love, I should curse and swear so horribly that Cupid would take to flight at it.'—ED.

64. **sweet my childe**] For the transposition of the possessive adjectives, when unemphatic, see ABBOTT, § 13. By making 'my' unemphatic, more emphasis is given to 'sweet.'—ED.

Boy. A Woman, Maſter.

Brag. Of what complexion?

Boy. Of all the foure, or the three, or the two, or one of the foure.

Brag. Tell me preciſely of what complexion?

Boy. Of the ſea-water Greene ſir.

Brag. Is that one of the foure complexions?

Boy. As I haue read ſir, and the beſt of them too.

Brag. Greene indeed is the colour of Louers: but to haue a Loue of that colour, methinkes *Sampſon* had ſmall reaſon for it. He ſurely affected her for her wit.

Boy. It was ſo ſir, for ſhe had a greene wit.

75. *two,*] *two;* Cap. Mal. Knt, Hal. Dyce, Sta. Ktly.
77. *preciſely*] *precisely,* Cap. Mal.
77. *complexion?*] *complexion.* Coll. i, ii, Hal. Dyce, Cam.

74. **complexion**] MURRAY (*N. E. D.*) quotes from Sir Thomas Elyot's *Castel of Helthe,* 1541, 'Complexion is a combynation of two dyvers qualities of the foure elements in one bodye, as hotte and drye of the Fyre: hotte and moyste of the Ayre.' Qa. [What the 'qualities of the foure elements' are we learn from *Batman vppon Bartholome,* 'Mans bodie is made of foure Elements, that is to wit, of Earth, Water, Fire and Aire: euery seuerall hath his proper qualities. Foure be called the first and principall qualityes, that is heate, cold, drie, and moist: they be called the first qualities, because they slide first from the Elements into the things that be made of Elements.'—*Lib. Quart.* fol. 24, ed. 1582.—ED.]

80. **As I haue read**] HALLIWELL: Moth does not lay claim to scientific accuracy. The colours assigned to the four complexions, which signified the temperatures of the body according to the various proportions of the four medical humours, . . . are thus noted in Sir John Harington's *Englishmans Doctor, or the Schoole of Salerne,* 1608,—'The watry flegmatique are fayre and white; The sanguin, roses joynd to lillies bright; The collericke, more red; the melancholy, Alluding to their name, are swart and colly.' [It has not yet been discovered, so far as I know, where Moth could 'have read' of the colours of the complexions. The date of the *Englishman's Doctor* excludes it from the search.—ED.]

80. **the best of them**] CROFT (p. 7): This refers to chlorosis, an ailment incident to girlhood.

84. **a greene wit**] As R. G. WHITE was the first to prove that Moth should be pronounced *Mote,* so here he was the first to reveal (vol. xii, p. 35, ed. i) Moth's pun on 'green wit' and Dalilah's *green withes.* He was led to discern this pun by finding that there were many words whereof he gave a list of examples wherein *t* was written *th,* and *vice versâ.* ELLIS, however, by no means accepted the whole of White's list; he objected that there were in it too many words derived from Greek, Latin, and Hebrew, which were, in the 16th and even 17th centuries, spelled in a very haphazard way; as regards the present word, he says (p. 971), 'but how should "wit" and *withe* be confused? Have we not the key in that false pronunciation of the final *-t* and *-d* as *-th,* which we find reprobated by both Palsgrave and

Brag. My Loue is moſt immaculate white and red.
Boy. Moſt immaculate thoughts Maſter, are mask'd vnder ſuch colours.
Brag. Define, define, well educated infant.
Boy. My fathers witte, and my mothers tongue aſſiſt mee.
Brag. Sweet inuocation of a childe, moſt pretty and patheticall.
Boy. If ſhee be made of white and red,
Her faults will nere be knowne :

85. *My*] *Me* Q_2.
86. *immaculate*] *maculate* Q, Pope et seq.
88. *well educated*] *well-educated* Pope, Cap. Mal. Steev. Knt, Coll. Dyce, Cam.
90. *mee.*] *me!* Pope.

Salesbury? [Ellis here refers to what Palsgrave says about the French D, to the effect that the French "sounde nat *d* of *ad* in these wordes *adultère*, *adoptiõn*, *adulcér*, like *th*, as we of our tonge do in these wordes of latine *ath athjuuandum* for *ad adjuuandum* corruptly," and then continues :] There is no reason to suppose that *wit* was even occasionally called *with* ; we have only to suppose that *Mote*,—who is a boy that probably knew Latin, at least in school jokes, witness "I will whip about your Infamie *vnum cita*," V, i, 68, would not scruple, if it suited his purpose, to alter the termination of a word in the Latin school fashion, and make *wit* into *withe*, or to merely add on the sound of *th*, thus *witth*, as we now do in the word *eighth* = *eightth*. We find him doing the very same thing, when, for the sake of a pun, he alters "wittoll," as the word is spelled in the Folio in *Mer. Wives*, II, ii, 313, into "wit-old," V, i, 62.' Ellis further says (p. 972, *a*), 'there does not appear to be any reason for concluding that the genuine English *th* ever had the sound of *t*, although some final *t*'s have fallen into *th*.' See note on 'Moth' in *Dram. Pers.* ; *Much Ado*, II, iii, 60, *As You Like It*, III, iii, 7, and notes, in this edition.

86. **immaculate**] The rhymes which Moth proceeds to repeat, show that the Folio is here wrong and the Qto right.—ED.

92. **patheticall**] COLLIER (ed. ii) : Here the MS Corrector substitutes *poetical*, and perhaps rightly ; but from a passage in Chapman's *Widow's Tears*, it seems that 'pretty and pathetical' was a phrase in common use :—'These are strange occurrents brother, but pretty and pathetical.' III, i.—WALKER (*Crit.* iii. 36) also suggested *poetical*, and LETTSOM, Walker's editor, remarks that Walker was probably thinking of Costard's 'most pathetical nit,' [IV, i, 176] and adds, 'But "pathetical" seems to have been used in a general sense, *i. e.* exciting other passions as well as pity. Hence, in [the passage from Chapman quoted by Collier] it seems to mean *affecting*, but with pleasure rather than pity.' Cotgrave renders 'Pathetique' by 'Pathetical, passionate ; persuasiue, affection-mouing.' This last definition, *affection-moving*, seems to be appropriate here, and not inappropriate in IV, i, 176 ; it also defines Rosalind's meaning when (*As You Like It*, IV, i, 183) she calls Orlando 'the most pathetical break-promise.' It is only in the two passages in the present play, and where Rosalind uses it, that the word occurs in Shakespeare. SCHMIDT (*Lex.*) seems to be astray in defining it as 'striking, shocking.'—ED.

For bluſh-in cheekes by faults are bred,
And feares by pale white ſhowne :
Then if ſhe feare, or be to blame,
By this you ſhall not know,
For ſtill her cheekes poſſeſſe the ſame,
Which natiue ſhe doth owe :

A dangerous rime maſter againſt the reaſon of white and redde.

Brag. Is there not a ballet Boy, of the King and the Begger?

Boy. The world was very guilty of ſuch a Ballet ſome three ages ſince, but I thinke now 'tis not to be found: or if it were, it would neither ſerue for the writing, nor the tune.

Brag. I will haue that ſubiect newly writ ore, that I may example my digreſſion by ſome mighty preſident.

95. *bluſh-in*] Qq. *bluſhing* Ff et seq.
96. *pale white*] *pale-white* Pope et seq. (omitting Cam. Glo.).
97. *to blame*] *too blame* F_4.
103, 105. *ballet*] *ballad* Rowe.
105, 106. Mnemonic, Warb.
105. *very*] Om. Rowe, +.
110. *preſident*] *precedent* Johns.

95. **bluſh-in**] Doubtless 'blushing' of F_2 is correct; the plural verb 'are' proves it,—unless 'are' is plural by attraction. At the same time, we must remember who the speaker is and also that F_1 and Q_1 agree.—ED.

100. **natiue ſhe doth owe**] STEEVENS: That is, of which she is naturally possessed.

101. **dangerous**] STAUNTON says of 'dangerous' in line 139 of the preceding scene, that it is used in the same sense as here, namely, *biting*. This seems to me a little too forcible. Moth is merely proving his assertion that maculate thoughts are dangerously masked under white and red,—dangerous, in so far that these colours in a girl's cheeks are not to be trusted.—ED.

103, 104. **King and the Begger**] CAPELL was the first to suggest that Moth here alludes to the ballad of *King Cophetua and the Beggar-maid*, which is now to be found in Percy's *Reliques*, etc., i, 166, ed. 1765. PERCY states that he printed it from 'Rich. Johnson's *Crown Garland of Goulden Roses*, 1612, where it is intitled simply *A Song of a Beggar and a King*,'—which closely corresponds to Armado's words, and to Bolingbroke's in *Rich II.*: V, iii, 80. Percy noted that to this ballad Mercutio refers in *Rom. and Jul.* II, i. Falstaff mentions 'King Cophetua' in *2 Hen. IV.*: V, iii, 108. See the reference also in IV, i, 75, *post*. Capell justly remarks that the language of the ballad 'most certainly has not the age that Moth speaks of.' Tennyson gives a brief version of the story in *The Beggar Maid*.—ED.

110. **digression**] Cotgrave has '*Digression*: f. A digression, or digressing; a going, straying, swaruing, aside, or from the matter; a changing of purpose, an altering of discourse.' STEEVENS gives *transgression* as its equivalent, which is, I think, somewhat too forcible. It is the descent from his own dignity to the base

Boy, I doe loue that Countrey girle that I tooke in the Parke with the rationall hinde *Coſtard:* ſhe deſerues well.

Boy. To bee whip'd: and yet a better loue then my Maſter.

Brag. Sing Boy, my ſpirit grows heauy in ioue.

Boy. And that's great maruell, louing a light wench.

Brag. I ſay ſing.

Boy. Forbeare till this company be paſt.

Enter Clowne, Conſtable, and Wench.

Conſt. Sir, the Dukes pleaſure, is that you keepe *Coſtard* ſafe, and you muſt let him take no delight, nor no penance, but hee muſt faſt three daies a weeke: for this

112. *rationall*] *irrationall* Theob. conj. Han. Cap.
113. *well.*] *well*— Pope,+, Var. '73.
114. [Aside. Han. et seq.
115. *Maſter.*] *master deserves.* Han. Warb.
116. *ioue*] *loue* Qq. *love* Ff.
117. [Aside. Nicholson ap. Cam.
119. *be*] *is* Pope ii, Theob. Warb. Johns.
120. Scene IV. Pope,+.
Enter...] Enter Cost., Dull, Jaquen. and Maid. Rowe. Enter Cost., Dull, Jaquen. a Maid. Theob. Enter Cost. Dull, and Jaquen. Han.
121. Conſt.] Dull. Rowe.
Dukes] *King's* Theob.+.
122. *let him*] *suffer him to* Q, Cap. Hal. Cam.
123. *penance,*] *penance;* Rowe.
hee] Q_2Ff, Rowe,+. *a'* Q_1, Cap. et cet.
weeke:] *week.* Pope.

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ground where Jaquenetta's foot had trod that is in the Braggart's thoughts, as his immediate reference to the girl shows.—ED.

112. **rationall hinde**] THEOBALD (Nichols, *Illust.* ii, 317): Should not this rather be '*irrational* hind'? Or, as 'hind' signifies both a *rustic* and a *stag*, does he mean, think you, to consider Costard as a mere animal, and so call him, with regard to his form as a man, the '*rational* brute'?—STEEVENS: Perhaps, this means only the *reasoning brute*, the *animal with some share of reason.*—HALLIWELL: The epithet 'rational' may be used ironically, in the same way the phrase, 'a wise gentleman,' is used in *Much Ado*, V, i, 166. [In *Much Ado* Beatrice's words, quoted by Halliwell, are reported by the Prince for the sake of their irony; it is not necessary to suppose that any irony is intended here. Armado knew well enough that Costard was no fool, and equally well that he was a hind, that is, a peasant, a farm labourer, in whom stupidity might have been expected. He therefore couples 'rational' and 'hind' merely by way of a closer description.—ED.]

115. **Master**] HANMER and WARBURTON failed to note that 'deserves' in Armado's speech applies to both 'to bee whip'd' and 'a better love' in Moth's; whereupon they added another 'deserves' after 'Master,' whereby Moth's meaning is perverted.—ED.

Damſell, I muſt keepe her at the Parke, ſhee is alowd for the Day-woman. Fare you well. *Exit.*

Brag. I do betray my ſelfe with bluſhing : Maide.

Maid. Man.

Brag. I wil viſit thee at the Lodge.

Maid. That's here by.

Brag. I know where it is ſituate.

Mai. Lord how wiſe you are!

Brag. I will tell thee wonders.

Ma. With what face?

125. *Day-woman*] *Day womand* Q. Exit.] Om. Q. Exeunt. Rowe. Exeunt Dull and Jaquen. Theob.

126. *ſelfe*] F_1. *bluſhing :*] *blushing.* Cap. *Maide*] *maid,*— Theob. Warb. Johns.

127, 129, 131, 133, 135. Maid.] Jaq. Rowe et seq.

127. *Man.*] *Man,*— Theob. Warb. Johns.

129. *here by*] Ff, Rowe, +, Var. '73. *hereby* Qq, Cap. et cet.

133. *what*] *that* QFf et seq. *face?*] *face.* Q.

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124. **alowd for**] That is, she is approved of for the day woman.

125. **Day-woman**] MURRAY (*N. E. D.* s. v. *Dey*) : (Old Norse *dǽge*, corresponding to Old Norse *deigja*, maid, female servant, house-keeper) A woman having charge of a dairy, and things pertaining to it; in early use, also, with the more general sense, female servant, maid-servant, still in living use in parts of Scotland.

126. **I do . . . blushing**] In a modernised text these words should be, possibly, marked as an *aside*.—ED.

129. **here by**] STEEVENS : Jaquenetta and Armado are at cross purposes. 'Hereby' is used by her (as among the vulgar in some counties) to signify—*as it may happen*. He takes it in the sense of *just by*. [HALLIWELL quotes this note of Steevens without comment. KNIGHT and STAUNTON adopt its substance without credit. The meaning ascribed to the word by Steevens I do not find either in Dr Murray's *N. E. D.* or in Dr Wright's *Eng. Dialect Dict.*]

133. **With what face ?**] STEEVENS [reading '*that* face'] : This cant phrase has oddly lasted till the present time ; and is used by people who have no more meaning annexed to it than Fielding had ; who putting it into the mouth of Beau Didapper [*Joseph Andrews*, Bk. IV, chap. 9], thinks it necessary to apologize, in a note, for its want of sense, by adding—'that it was taken verbatim, from very polite conversation.' [Not an editor has followed the Folio ; all have adopted the reading of the Qto ; those who have notes thereon follow Steevens and explain it as a slang, bantering phrase, but, with the exception of Halliwell, adduce no example of it other than that from Fielding. Halliwell quotes from Heywood's *Fair Maid of the Exchange*, 1607 :—'*Bowdler.* Come, come, leave your jesting; I shall put you down. *Moll Berry.* With that face ? away you want-wit.'—*Sh. Soc.* Reprint, p. 13. Moll, however, was secretly in love with Bowdler, which cannot be predicated of Jaquenetta in relation to Armado. Bowdler's face may have been attractive. Halliwell gives a second example from Congreve, 1700 ; but post-Shakespearean quotations are of small value. It has been supposed, I presume, that 'that face,' by

Brag. I loue thee.
Mai. So I heard you ſay.
Brag. And ſo farewell.
Mai. Faire weather after you.
Clo. Come *Iaquenetta*, away. *Exeunt.*
Brag. Villaine, thou ſhalt faſt for thy offences ere thou be pardoned.
Clo. Well ſir, I hope when I doe it, I ſhall doe it on a full ſtomacke.
Brag. Thou ſhalt be heauily puniſhed.
Clo. I am more bound to you then your fellowes, for they are but lightly rewarded.
Clo. Take away this villaine, ſhut him vp.
Boy. Come you tranſgreſſing ſlaue, away.
Clow. Let mee not bee pent vp ſir, I will faſt being looſe.
Boy. No ſir, that were faſt and looſe : thou ſhalt to priſon.

137. Mai.] Maid. Rowe, Pope, Jaq. Theob. et cet.
138. Clo.] Om. Ff, Rowe, Pope. Dull. Theob. et seq.
Exeunt.] Exeunt Dull and Jaquen. Theob.
139. Brag.] Ar. Q.
offences] *offence* Rowe ii, +.
144. *fellowes*] *followers* Theob. +, Cap. Dyce ii, Wh. i.
146. Clo.] Ar. Q_1. Brag. Q_2. Con. Ff.
148. *faſt*] *be faſt* Ff, Rowe, Pope, Han.

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reflecting on Armado's features, is more in keeping with Jaquenetta's saucy pertness, but then the expression lacks fulness ; I think it is not descriptive enough. Is it not possible that, after all, the Folio is right? Armado, having offered mysteriously to tell the girl wonders, she exclaims scornfully, in effect, 'What effrontery! With what presumption!' 'With what face' occurs in the sense of *effrontery* in the *Book of Common Prayer*, 1552 (quoted by Murray, *N. E. D.* s. v. *Face.* 7). *Communion Service* :—'With what face, then, or with what countenaunce shal ye heare these wordes?' For Hunter's interpretation of this phrase, see *Appendix*, *John Florio*, p. 353.—ED.]

137. **Faire weather**] Cotgrave has, '*Parler doulcement.* To sooth, flatter, smooth; cog, or collogue with ; make faire weather, or give good words vnto.'—ED.

138. **Clo.**] Inasmuch as the Ff omit this prefix, the speech is continued to '*Mai.*,' and as it is not possible that Jaquenetta herself could have said 'Come, Jaquenetta, away,' ROWE concluded that another *Maid* uttered these words, and consequently added her to the characters who enter at line 120. THEOBALD detected the error and changed '*Clo.*' to *Dull*, the constable, and has been therein judiciously followed by all editors.

150. **fast and loose**] BRAND (ii, 435): *Pricking at the Belt.* A cheating game, also called *Fast and Loose*, of which the following is a description: 'A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of a girdle, so that whoever shall thrust

Clow. Well, if euer I do ſee the merry dayes of deſo- 152
lation that I haue ſeene, ſome ſhall ſee.

Boy. What ſhall ſome ſee?

Clow. Nay nothing, Maſter *Moth*, but what they 155
looke vpon. It is not for priſoners to be ſilent in their words, and therefore I will ſay nothing: I thanke God, I haue as little patience as another man, and therefore I can be quiet. *Exit.*

Brag. I doe affect the very ground (which is baſe) 160
where her ſhooe (which is baſer) guided by her foote (which is baſeſt) doth tread. I ſhall be forſworn (which ia a great argument of falſhood) if I loue. And how can that be true loue, which is falſly attempted? Loue is a familiar, Loue is a Diuell. There is no euill Angell but 165
Loue, yet *Sampſon* was ſo tempted, and he had an excellent ſtrength: Yet was *Salomon* ſo ſeduced, and hee had a very good witte. *Cupids* But ſhaft is too hard for *Her-* 168

153. *ſee.*] QFf, Rowe i, Cam. *see*— Rowe ii, et cet.
155. *Maſter*] *M.* Q.
156. *It is not*] *It is* Q_2.
ſilent] Ff, Rowe, +. *too ſilent* Q, Cap. Ran. et seq.
159. Exit.] Ex. Moth with Costard. Pope.
163. *ia*] F_1.
164. *attempted*] *tempted* Coll. MS. ap. Cam.
166. Sampſon *was*] *was* Sampſon Q, Coll. Hal. Dyce, Cam.
167. Salomon] Solomon F_3F_4.
168. *But ſhaft*] Q. *But-ſhaft* Ff, Rowe. *Butt-shaft* Steev. *buttshaft* Hal.
168, 169. Hercules] *Hercules's* Theob. Warb. Johns.

a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends and draw it away.' It appears to have been a game much practised by the Gipsies in the time of Shakespeare. STAUNTON says that the game of *Fast and Loose* is now called 'pricking i' the garter.' [See also III, i, 108. Compare, *Ant. & Cleop.* '*Ant.* . . . O this false soul of Egypt. . . . Like a right gipsy, hath, at fast and loose, Beguiled me.' IV, xii, 28.]

156, 157. **silent in their words**] JOHNSON: I suppose we should read 'silent in their *wards*,' that is, in *custody*, in the *holds*.—M. MASON: I don't think it necessary to endeavour to find out any meaning in this passage, as it seems to have been intended that Costard should speak nonsense.—HALLIWELL is of the same mind as Mason, and well says, 'To be "too silent in their words" is in character with the "merry days of desolation."' [It is as dangerous to meddle with Costard's words as with Dogberry's; it is, therefore, a matter of indifference whether we read 'silent' with the Folio, or 'too silent' with the Qto.—ED.]

163. **argument**] Other examples where 'argument' means *proof* are to be found in SCHMIDT (*Lex.*).

168. **Butshaft**] NARES: A kind of arrow, used for shooting at butts; formed without a barb, so as to stick into the butts, and yet be easily extracted.

cules Clubbe, and therefore too much ods for a Spaniards Rapier: The firſt and ſecond cauſe will not ſerue my turne: the *Paſſado* hee reſpects not, the *Duello* he regards not; his diſgrace is to be called Boy, but his glorie is to ſubdue men. Adue Valour, ruſt Rapier, bee

171. Duello] Duella Q.

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170. **first and second cause**] HALLIWELL: The 'cause' of quarrel was a technical term in the then noble science of defence. In the second book *of Honor and Honorable Quarrels*, 1594, the causes in which 'combats ought to bee graunted' are reduced to two:—'I will onely treate of that which I shall judge meetest by a generall rule to bee observed, and include all combats under two heads. First, then, I judge it not meet that a man should hazard himselfe in the perill of death, but for such a cause as deserveth it, so as if a man be accused of such a defect as deserve to bee punished with death, in this case combate might bee graunted. Againe, because that in an honourable person, his honor ought to be preferred before his life, if it happen him to have such a defect laid against him, as in respect thereof he were by lawe to be accounted dishonorable, and should therefore be disgraced before the tribunall seate, upon such a quarrell my opinion is that hee is not to be denied to justifie himself by weapons, provided alwaies that hee be not able by lawe to clere himselfe thereof; and except a quarrell be comprehended under one of these sortes, I doe not see how any man can, by reason or with his honor, either graunt or accompanye another to the fight.' [This quotation seems hardly apposite. Unquestionably, two causes of quarrels are here given, but they have not the conciseness that we expect, and are not laid down explicitly as 'the first' and 'second cause.' I doubt that these are the causes in Armado's mind. It is possible that there is a book where Shakespeare found the various causes of quarrels clearly defined, but this book has not yet been discovered, or, at least, no quotation that is exactly appropriate has yet been furnished by any commentator. The very best authority to which we can turn for the first, second, and following causes, where all gradations are laid down with perfect clearness, is Touchstone's speech in V, iv, of *As You Like It.* —ED.]

171. **Passado**] In *Vincentio Saviolo his Practise*, 1595, we find, 'If your enemy be first to strike at you, and if at that instant you would make him a passata or remoue, it behoueth you to be very ready with your feet and hand, and being to passe or enter, you must take heede,' etc. Again, '—if your enemie should make a false proffer, or deliuer a little stoccata [*i. e.* a thrust], to the ende to procure you to answere him, that presently hee might make you a passata or remoue,' etc. H 3 and verso.—ED.

171. **Duello**] This is the earliest example given by MURRAY (*N. E. D.*) of the use of this word. *Duellum*, an adoption from the mediæval Latin *duellum* (an ancient form of Latin *bellum*), dates from 1284. *Duel* is found in Coryat's *Crudities*, 1611. For '*duelling*, as a practice, having its code of laws,' Murray quotes Tomkis, *Albumazar*, 1615: 'Understand'st thou well nice points of duel? . . . by strict laws of duel I am excus'd To fight on disadvantage.' IV, vii. See, also, to the same effect, *Twelfth Night*, III, iv, 304.

ſtill Drum, for your manager is in loue ; yea hee loueth.
Aſſiſt me ſome extemporall god of Rime, for I am ſure I
ſhall turne Sonnet. Deuiſe Wit, write Pen, for I am for
whole volumes in folio. *Exit.*

Finis Actus Primus.

174. *manager*] *armiger* Coll. ii, iii (MS).

176. *turne Sonnet*] *tune sonnets* Marshall conj.

Sonnet] QqFf, Rowe, Pope, Theob. Knt, Cam. Glo. Rlfe, Marshall. *sonneter* Cap. Dyce i. *a sonnet* Amyot ap. Cam. *sonnets* Verplanck, Hal. Sta. Wh. i. *sonnet-maker* Coll. MS. *sonnetist* Wh. i conj. Dyce ii, iii, Wh. ii, Huds. *sonnet-monger* Ktly. *sonneteer* Han. et cet.

178. Finis Actus Primus] Finis Actus Primi. Ff. Om. Q, Rowe et seq.

174. **manager**] COLLIER (ed. ii): This emendation [*armiger*] of the MS Corrector ought certainly to be admitted into the text; 'manager' originated in a confusion between the sounds of *armiger* and 'manager.' *Armiger*, of course, means a person who carries arms,—the esquire of a knight, who bears his shield, lance, etc. Armado was the armiger, or bearer of his own rapier. The compositor was, perhaps, thinking of the *manager* of a theatre, or the blunder may have been that of one of the players under a *manager*.—ANON. (Blackwood's *Maga*. Aug. 1853, p. 193): We consider the change of 'manager' into *armiger* rather a happy alteration; at any rate, we can say this of it, that had *armiger* been the received reading, we should not have been disposed to accept 'manager' in its place. This is a compliment which we can pay to very few of Collier's MS corrections.—HALLIWELL: 'Manager' is, in its present place, an affected professional term exactly suited to the speaker. The verb *manage* was technically applied to the handling of weapons. 'Come, manage me your caliver,' *2 Hen. IV:* III, ii, 292. [To this example DYCE (ed. ii) adds: 'Yea, distaff-women manage rusty bills,' *Rich. II:* III, ii, 118; and also, 'If Mars have sovereign power to manage arms,'—Peele, *Arraignment of Paris*,—Works, p. 367, ed. Dyce, 1861. Wherefore, Dyce does 'not choose to disturb the old text,' nor, I think, should any one else.—ED.]

176. **turne Sonnet**] KNIGHT: To turn *sonneteer* [Hanmer's emendation] is not in keeping with Armado's style,—as 'adieu valour,—rust rapier'; and afterwards 'devise wit,—write pen.' He says, in the same phraseology, he will 'turn sonnet,' as at the present day we say, 'he can *turn a tune*.' Ben Jonson, it will be remembered, speaks of Shakespeare's 'well torned and true-filed lines.'—VERPLANCK: Hanmer's phrase is hardly of Shakespeare's day, and certainly not in Armado's style. I have preferred the slight alteration of *sonnets*,—taking the phrase in the same sense with *turn a tune, turn a sentence*. [DYCE (ed. ii) says that this emendation of Verplanck is 'an unheard-of expression.']—R. G. WHITE (ed. i): If so great and unnecessary a change in the original word were to be made, we should read 'sonnet*ist*'; as in Bishop Hall's *Satires*, quoted in Richardson's *Dict.*:—'And is become a new found sonnetist.'—STAUNTON: I prefer *sonnets*, the happy emendation of Verplanck. [Staunton revoked this preference when he subsequently edited *Much Ado*, and became convinced that 'now is he turn'd orthography' in II, iii, 19, is right. He then pronounced any change in 'sonnet' in the present line 'uncalled for and injurious.' DYCE at the same time pronounced 'turn sonnet' a 'stark

Actus Secunda. [*Scene I.*]

Enter the Princeſſe of France, with three attending Ladies, and three Lords.

Boyet. Now Madam ſummon vp your deareſt ſpirits,

1. Actus Secunda] F_2. Om. Q. Actus Secundus F_3F_4.

Before the King of Navarre's palace. Rowe. Another Part of the same: Tents pitch'd; a Pavilion, in the midst, at a Distance. Cap. The same. Cam.

2. Enter...] Enter...France, Rosaline, Maria, Catherine, Boyet, Lords and other Attendants. Rowe.

France,] Fraunce, Q.

4. *Madam*] *Maddame* Q. *Madam*, Rowe.

deareſt] *clearest* Coll. ii, iii (MS).

ſpirits] *ſpirrits* Q.

error.']—DYCE (ed. ii): In substituting *sonnetist* for 'sonnet' I had an eye to a line in Bishop Hall's *Satires*, of which I was reminded by Mr Grant White's note on the present passage.—KEIGHTLEY (*Exp.* 102): Bishop Hall has also *sonnet-wright*; and in Marston's *Fawne* (IV) and in the play of *Lingua* (II, ii) we have *sonnet-monger*, which I have adopted, as we have 'fancy-monger' in *As You Like It*, III, ii. [Armado does not here mean, I think, that he will *compose* sonnets, but that, so permeated, so saturated, is he with love that he will *become* the abstract sonnet. Thus, in *Much Ado*, II, iii, 19, Benedick says that Claudio (equally from the effects of love) is 'turned Orthography.' It is, I think, the abstract for the concrete in both cases,—and, to me, thoroughly Shakespearian.—ED.]

2. In connection with the modern stage-directions, given in the *Text. Notes*, see note in IV, iii, 393.

4. deарest] STEEVENS: 'Dear,' in our author's language, had many shades of meaning. In the present instance and the next [line 12], it appears to signify,—*best, most powerful.*—COLLIER (ed. ii): The MS Cor. alters this to *clearest*; it is not easy to see how the epithet 'dearest' could be applied to spirits. By '*clearest* spirits' the poet means brightest, purest spirits, for the due performance of the important embassy entrusted to the Princess. Nothing could be easier than to mistake *cl* for *d*, the *l* in the MS having been placed too near the *c* and thus made *d*. DYCE (*Few Notes*, 50) denounces this emendation of Collier's MS Corrector as rashly made 'because during his [the Corrector's] time "dear" had become rather obsolete in the sense it bears here. That "dearest" is the true lection, and that Steevens explained it rightly, we have proof (if proof were required) in a line of Dekker, who applies to "spirits" an epithet synonymous with "dearest," "Call vp your lustiest spirits; the lady's come."—*If it be not good, the Diuel is in it*, 1612, sig, C 3.' [Surely, the mistrust may be deemed pardonable which hints a doubt that *lustiest* and 'dearest' are 'synonymous.' But Dyce is right; there is no need of change. In a note on Hamlet's 'Would I had met my dearest foe in heaven' (I, ii, 182), CALDECOTT defines 'dearest' as importing 'the excess, the utmost, the superlative of that to which it may be applied,'—a definition that will be found, I think, to include a very large number of the diverse meanings of 'dear' in Shakespeare. Thus here, Boyet coun-

Conſider who the King your father ſends :
To whom he ſends, and what's his Embaſſie.
Your ſelfe, held precious in the worlds eſteeme,
To parlee with the ſole inheritour
Of all perfections that a man may owe,
Matchleſſe *Nauarre*, the plea of no leſſe weight
Then *Aquitaine*, a Dowrie for a Queene.
Be now as prodigall of all deare grace,
As Nature was in making Graces deare,
When ſhe did ſtarue the generall world beſide,
And prodigally gaue them all to you.
Queen. Good L. *Boyet*, my beauty though but mean,
Needs not the painted flouriſh of your praiſe :
Beauty is bought by iudgement of the eye,
Not vttred by baſe ſale of chapmens tongues :

5. *Conſider*] *Coſider* Q.
who] Q. *whom* Ff, Rowe, +, Coll. Wh. i, Ktly.
6. *what's*] *what* Coll. MS. ap. Cam.
8. *parlee*] QFf. *parly* Rowe i. *parley* Rowe ii.
the ſole] *thy ſole* F_4.
9. *perfections*] *perfection* Rowe i.
10. *Matchleſſe*] *Matcleſſe* F_2.
Nauarre,] Nauar, Q. Navarre : Ff et seq. (subs.)
16. Queen.] Q. Prin. Ff et seq.
L.] *Lord* Rowe.
my beauty though] *my thought* Q_2.
17. *Needs*] *Need* F_4, Rowe.
19. *ſale*] *tale* Gould.

sels the Princess to summon up those intellectual powers which in the very highest degree will be needed to fulfill her embassy. MURRAY (*N. E. D.* s. v. *dear*, II. †7. a.) quotes the present line under the definition : 'Heartfelt ; hearty, hence earnest.' This definition is there quoted from 'Schmidt,' but I can find none such in Schmidt's *Lex.*, where the meaning of the present phrase is given as 'inmost, vital,' which is, I fear, weak. See 'deare guiltinesse,' V, ii, 866 ; 'deare grones,' V, ii, 940.—ED.]

5. **who**] For examples of 'who' for *whom*, see Shakespeare *passim*, or, if need be, ABBOTT, § 274. Possibly the present example is noteworthy, inasmuch as *who* is correctly inflected in the next line,—for euphony's sake.

9. **owe**] That is, own,—see Shakespeare *passim*.

10. **the plea**] By a stretch of charity we may here suppose that 'plea' stands for *suit*. A 'plea' is a form of pleading and cannot mean the subject of dispute. The oversight is venial enough, and would be hardly worth noting were it not that in these latter days a misguided enthusiasm claims a profound lawyer as one of the authors of these plays.—ED.

12. **prodigall**] Compare, 'A sweeter and a lovelier gentleman, Framed in the prodigality of nature. . . . The spacious world cannot again afford.'—*Rich. III:* I, ii, 243.

19. **chapmens**] JOHNSON : 'Chapman' here seems to signify the *seller*, not, as now commonly, the *buyer*. The meaning is, that—the estimation of beauty depends not on the *uttering* or proclamation of the seller, but upon the eye of the buyer.—

I am leſſe proud to heare you tell my worth,
Then you much wiling to be counted wiſe,
In ſpending your wit in the praiſe of mine.
But now to taske the tasker, good *Boyet*,
Prin. You are not ignorant all-telling fame
Doth noyſe abroad *Nauar* hath made a vow,
Till painefull ſtudie ſhall out-weare three yeares,
No woman may approach his ſilent Court:
Therefore to's ſeemeth it a needfull courſe,
Before we enter his forbidden gates,
To know his pleaſure, and in that behalfe
Bold of your worthineſſe, we ſingle you,

21. *much*] *are* Han.
22. *your wit in the*] *thus your wit in* Ff, Rowe,+, Cap.
23. *tasker,*] QqF_2. *tasker:* F_3F_4, Rowe et seq. (subs.)
Boyet,] *Boyet.* Rowe.
24. Prin.] Q_2. Om. Q_1, Ff et seq.
25. Nauar *hath*] *the King has* Rowe i.
28. *to's ſeemeth it*] QqFf, Rowe i, Dyce, Wh. Cam. Ktly. *to us seems it* Pope,+, Huds. *to us seem'th it* Cap. (Errata), Coll. Sing. ii. *to us it seems* Var. '73, Marshall conj. *to us seemeth it* Rowe ii et cet.

MURRAY (*N. E. D.*): Derived from Old English *cēap* barter, business, dealing + *mann* man. 1. A man whose business is buying and selling; a merchant, trader, dealer. [Its restricted sense of *buyer*, which Dr Johnson seems to regard as its common meaning, Dr Murray places last in his order of definitions and marks it *obsolete* or *dialectal*; examples of its use in this sense are furnished from the *Ancren Riwle*, 1225, to Southey, 1807. Our familiar *chap* is an abbreviation of 'chapman.']

20. **tell**] Here used, I think, in its sense of *numbering, counting*.

21. **much**] For examples of 'much' used as an ordinary adjective, see ABBOTT, §51.

22. **your**] The metrical emphasis falls properly on this word; the change introduced by F_2 is really needless.

24. **Prin.**] It is not easy to account for this sudden intrusion of the Princess. Possibly, the compositor attempted penitently to retrieve his error in giving the preceding lines to a 'Queen' whose entrance had not been marked; or, possibly, a new compositor here begins his stint, unmindful of an unusually emphatic comma left by his predecessor at the end of the preceding line.—ED.

26. **painefull**] SCHMIDT (*Lex.*) defines this adjective by 'laborious, toilsome,' and includes among his examples the line from the 25th *Sonnet*, 'the painfull warrior famoused for fight.' Both here and in the *Sonnet* 'painful' has a wider sense than that given to it by Schmidt. It involves, I think, the idea of great pains-taking, of extreme conscientiousness. I doubt that Navarre found his study either 'laborious' or 'toilsome' which led him to a 'god-like recompense.'—ED.

28. **to's seemeth**] There seems to be no good reason for deserting the Folio. The sibilation of the two *s* es, certainly unpleasant, is avoided by the reading of the Variorum of 1773, but this is improving Shakespeare.—ED.

31. **Bold of**] ABBOTT (§ 168): 'Of,' meaning *from*, passes naturally into the meaning *resulting from, as a consequence of*. [Hereupon follow examples.]

As our beſt mouing faire ſoliciter:
Tell him, the daughter of the King of France,
On ſerious buſineſſe crauing quicke diſpatch,
Importunes perſonall conference with his grace.
Haſte, ſignifie ſo much while we attend,
Like humble viſag'd ſuters his high will.

Boy. Proud of imployment, willingly I goe. *Exit.*

Prin. All pride is willing pride, and yours is ſo:
Who are the Votaries my louing Lords, that are vow-fellowes with this vertuous Duke?

Lor. *Longauill* is one.

Princ. Know you the man?

1 *Lady.* I know him Madame at a marriage feaſt,

32. *beſt mouing*] *best-moving* Theob. ii. *ſoliciter*] *sollicitor* F_4.
35. *Importunes*] *Importuous* Q.
36. *Haſte*] *Haſt* F_3F_4.
37. *humble viſag'd*] *humble viſage* Q. *humbly-visag'd* Var. '03, '13, '21, Harness. *humble visag'd* Pope et cet. (subs.) *ſuters*] *Sutors* Ff.
38. Exit.] Exit Boy. Q. (After line 39) Hal. Dyce, Cam.
39. *yours*] *your's* Ff. *ſo:*] *so.* Cap. et seq.
40. *louing*] *'loving* F_4.
40, 41. *that...Duke?*] One line, Rowe ii et seq.
41. *Duke*] *King* Theob.+.
42. Lor. Longauill] 1. L. *Lord Longaville* Cap. Mal. Steev. Var. Knt, Cam. Wh. ii, Ktly. 1 Lord. *Longaville* Coll. Sing. ii, Dyce, Sta. Wh. i.
43. *you*] *ye* Warb.
44. *1* Lady.] Q. 1 Lad. Ff. Lord. Han. Mar. Rowe et cet.
know] *knew* Ff, Rowe, +, Var. '73, '78, '85.
Madame] QFf. (*Maddame* Q). *Madam*, Rowe, +. *madam;* Cap. et cet. (subs.)

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32. **best mouing faire**] That is, our most eloquent and just solicitor. 'Faire' is thus still used in 'fair and square.'

41. **Duke**] See, in reference to this title, I, i, 194.

42. **Longauill**] STEEVENS: For the sake of manners as well as metre, we ought to read *Lord* Longaville. [It is easy to perceive the cause that led the compositor to omit *Lord*, if he received his copy by the ear.—ED.]

44. **I know**] The lack of any punctuation after 'Madame,' and the presence of a period after 'solemnized' in line 46, led the compositor of the Second Folio to change 'know' into *knew*, and Hanmer to divide the speech between a *Lord* and *Maria*, making the Lord answer the Princess's question in the first three lines, and Maria add the conclusion, beginning 'In Normandie,' etc. CAPELL it was who discerned the true reading and placed a semicolon after 'Madame' and changed the period after 'solemnized' into a comma. The Princess's question, 'Know you this man?' was not 'put,' as Capell remarks, 'to this answerer'; Maria 'robs' the Lord of his reply. The 'I' should be, therefore, emphatic. HUNTER, always a sturdy advocate of the Second Folio, defends its reading here, with, I fear, exaggerated warmth. It has, he says (i, 267), 'all the graceful ease we so much admire in Shakespeare, that colloquial flow which is proper to dramatic writing, where we do

Betweene L. *Perigort* and the beautious heire
Of *Iaques Fauconbridge* ſolemnized.
In *Normandie* ſaw I this *Longauill*,
A man of ſoueraigne parts he is eſteem'd:
Well fitted in Arts, glorious in Armes:
Nothing becomes him ill that he would well.

45. *L.*] *Lord* Rowe.
beautious] *bewtious* Q. *beauteous* Ff.
46. Fauconbridge] Faulconbridge F_3F_4.
ſolemnized.] *solemnized*, Cap. Var. Mal. Steev. Var. Ktly. *solemnized* Ran. Coll. Hal. Dyce, Sta. Wh. Cam.
47. *In*] Mar. *In* Han.
Normandie] *Normandy*, Ran. Coll. Hal. Dyce, Sta. Wh. Cam.
47. Longauill,] *Longaville:* Cap. et seq. (subs.)
48. *of ſoueraigne parts*] *of ſoueraigne peereleſſe* Q.
49. *Well...Arts*] *In arts well fitted* Wh. conj. Ktly. *Well profited in arts* Orger.
Arts] Q, Coll. Hal. Sing. ii, Wh. Cam. *the Arts* Ff et cet.

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not look for the formal language which befits the orator, historian, or epic poet.' I cannot see that all this is lost by a corrected punctuation of the First Folio.—ED.

45. **beautious**] See note on 'beauteous,' IV, i, 71.

46. **Iaques**] The pronunciation of this name as a monosyllable or as a disyllable is discussed in *As You Like It* (in this edition), both in the notes on the *Dramatis Personæ* and at II, i, 29. The conclusion there reached is, that as a surname, in Shakespeare's own day and in Warwickshire, it was a monosyllable, with, possibly, a faint suggestion of a second syllable, as in the Scottish surname, *Forbes*; but that in poetry the metre almost always demands a disyllable, as in the present line.—ED.

46. **solemnized**] Here pronounced with two accents—on the second syllable and on the last. It is accented on the second syllable in Milton, *Paradise Lost*, vii, 448 (quoted by Walker, *Vers.* 195): 'Ev'ning and morn solemniz'd the fifth day.' But in *Mer. of Ven.* the accent was shifted: 'Straight shall our nuptial rights be solemniz'd,' II, ix, 9, and also, 'And when your honours mean to solemnize.'—*Ibid.* III, ii, 199.

48. **soueraigne parts**] Both MALONE and STEEVENS proposed emendations of this line as it appears in the Qto,—a line neither of them adopted in his text; their purpose in thus emending a rejected line is somewhat obscure. Malone 'believed the author wrote, "A man of,—sovereign, *peerless*, he's esteemed."' Steevens, not to be outdone, added, 'Perhaps our author wrote: "A man, *a* sovereign *pearl*, he is esteem'd."' Then Steevens's better nature conquered and he concluded, '"Sovereign parts," however, is akin to *royalty of nature*, a phrase that occurs in *Macbeth*.'—ED.

49. **Well . . . Armes**] To cure what was supposed to be the defective rhythm of this line, the Second Folio added '*the* Arts'; and ABBOTT (§ 485) prolonged 'Arts' into a disyllable,—*Hibernicé*, I fear. The line, as we have it here, is rhythmical if the pause after 'Arts' be properly observed.—JOHNSON: 'Well fitted' is *well qualified.*

50. **would well**] CAPELL: That is, that he wishes to do well.

The onely ſoyle of his faire vertues gloſſe,
If vertues gloſſe will ſtaine with any ſoile,
Is a ſharp wit match'd with too blunt a Will:
Whoſe edge hath power to cut whoſe will ſtill wills,
It ſhould none ſpare that come within his power.
Prin. Some merry mocking Lord belike, iſt ſo?
Lad. 1. They ſay ſo moſt, that moſt his humors know.
Prin. Such ſhort liu'd wits do wither as they grow.
Who are the reſt?
2. *Lad.* The yong *Dumaine*, a well accompliſht youth,
Of all that Vertue loue, for Vertue loued.
Moſt power to doe moſt harme, leaſt knowing ill:
For he hath wit to make an ill ſhape good,
And ſhape to win grace though ſhe had no wit.
I ſaw him at the Duke *Alanſoes* once,

51. *ſoyle*] *ſoul* F_3F_4. *soil* Rowe.
51, 52. *gloſſe...gloſſe*] *gloſe...gloſe* Q.
53. *too*] *two* Johns.
54. *hath*] *has* Rowe i.
cut...wills,] Q. *cut,...wills,* Ff Rowe i. *cut,...wills* Rowe ii et seq.
55. *none ſpare*] *ſpare none* Rowe ii, +.
56. *merry mocking*] *merry-mocking* Rowe, +, Walker (*Crit.* i, 26).
belike] Om. F_3F_4.
57. Lad. *1.*] Lad. Q. Mar. Rowe.
59. *Who...reſt?*] Om. Rowe i.
60. *2.* Lad.] QFf. Cath. Rowe et seq. (subs.)
Dumaine] Damaine F_2. Line om. Gould.
well accompliſht] *well-accomplish'd* Pope.
62. *power to doe moſt*] *powerful to do* Han.
64. *ſhe*] *he* QFf et seq.
65. Alanſoes] Q. Alanzoes Ff. *Alanzon's* Rowe. *Alanson's* Theob. *Alenson's* Johns. *Alençon's* Var. '78 et seq.

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53. **match'd**] JOHNSON: That is, combined or joined with.

53. **too blunt**] That is, too dull in regard to the feelings of others, in that it is willing to spare none.—ED.

54. For the correct punctuation of this line, see *Text. Notes.*

56. **belike**] MURRAY (*N. E. D.*): (? formed on *Be* equivalent to BY *preposition* + LIKE *adjective* or *substantive*; ? 'By what is likely, by what seems') A. *adverb.* To appearance, likely, in all likelihood.

60. **The yong Dumaine**, etc.] THEOBALD, in correspondence with WARBURTON (Nichols, ii, 319), complained that 'there is something [in these lines] very cramp and obscure,' and that he could not 'make out the context with any satisfaction.' HALLIWELL, after quoting these words of Theobald, thus paraphrases: 'Dumain, a highly accomplished young nobleman, esteemed for his virtue by all who love virtue; one who, by his talent and graceful person, has the utmost power of doing the greatest harm by the ill employment of those qualities, is nevertheless ignorant of evil.'

And much too little of that good I ſaw,
Is my report to his great worthineſſe.
Roſſa. Another of theſe Students at that time,
Was there with him, as I haue heard a truth.
Berowne they call him, but a merrier man,
Within the limit of becomming mirth,
I neuer ſpent an houres talke withall.
His eye begets occaſion for his wit,
For euery obiect that the one doth catch,
The other turnes to a mirth-mouing ieſt.
Which his faire tongue (conceits expoſitor)
Deliuers in ſuch apt and gracious words,
That aged eares play treuant at his tales,
And yonger hearings are quite rauiſhed.
So ſweet and voluble is his diſcourſe.
Prin. God bleſſe my Ladies, are they all in loue?
That euery one her owne hath garniſhed,
With ſuch bedecking ornaments of praiſe.
Ma. Heere comes *Boyet*.

66. *ſaw,*] *saw* Coll. Dyce, Wh. Cam. Glo.
68. Roſſa.] 3 Lad. Q. Roſa. Ff et seq. (subs.)
of theſe] *of the* Q_2.
69. *as I*] *if I* Q, Cap. Mal. Steev. Var. Knt, Coll. Hal. Dyce, Wh. Cam. Glo.
a truth] *o' truth* Johns. *a youth* Theob. conj. (Nichols. ii, 319).
70. *him,*] *him;* Rowe et seq. (subs.)
73. *his wit,*] *wit,* Ff Rowe.
75. *ieſt.*] QF_2F_3. *jeſt;* Theob. Warb. Johns. Cap. Var. Mal. Steev. Ktly. *jeſt,* F_4 et cet.
78. *treuant*] *Trewant* F_2F_3. *truant* F_4.
80. *voluble*] *valuable* Rowe ii.
84. Ma.] Lord. Q, Coll. 1. L. Cap. Mal. Dyce, Cam. Glo.

66, 67. **And much . . . worthinesse**] HEATH (p. 127): The construction of this passage, which is very perplexed, is, I suppose, thus: 'And my report of that good I saw is much too little, compared to his great worthiness.' [For 'to' in the sense of *in comparison with*, compare 'So excellent a king, that was *to* this, Hyperion *to* a satyr,' *Hamlet*, I, ii, 140.—ED.]

69. **as I**] Possibly, the Qto gives here the better reading, equivalent to 'if I have been truly informed.'

78. **play treuant**] Aged ears that should be attending to graver matters than mirth-moving jests.—ED.

82. **her owne**] That is, her own love.

84. **Ma.**] I can see no reason for deserting the Folio here; it is a trifling matter at best. R. G. WHITE may be right in saying that Maria (only he calls her *Margaret*) is 'in haste to change the subject upon which the Princess has begun to rally her ladies.' He goes even so far as to assert that it is 'plainly an intentional and authoritative change' from the Qto, and 'not a misprint.'

Enter Boyet. 85

Prin. Now, what admittance Lord?
Boyet. *Nauar* had notice of your faire approach;
And he and his competitors in oath,
Were all addreſt to meete you gentle Lady
Before I came: Marrie thus much I haue learnt, 90
He rather meanes to lodge you in the field,
Like one that comes heere to beſiege his Court,
Then ſeeke a diſpenſation for his oath:
To let you enter his vnpeopled houſe.

Enter Nauar, Longauill, Dumaine, and Berowne. 95

Heere comes *Nauar.* 96

90. *much*] Om. Ff, Rowe.
I haue] *I've* Pope +, Dyce ii, iii.
93. *oath:*] F_2F_3. *oth:* Q. *oath*, F_4 et seq.
94. *vnpeopled*] *vnpeeled* Q, Cam. i, (*unpeopled* Glo.) ii.
Scene II. Pope, +.
95. Enter...] Enter the King...and Attendants (after line 96), Rowe et seq. (subs.)
96. *Heere*] Bo. *Heere* Q.
[Ladies mask. Cap. Mal. Steev. Var. Knt, Coll. Sing. Dyce, Wh. Sta. Hal. Ktly.

87. **faire**] Is not this word somewhat suspicious? Or is it merely the language of a courtier?—ED.

88. **competitors**] STEEVENS: That is, *confederates*. [I think *associates*, or *partners*, would be better; see Schmidt (*Lex.*).—ED.]

89. **addrest**] That is, ready; for other examples, see Schmidt (*Lex.*).

94. **vnpeopled**] CAMBRIDGE EDITORS: We have retained in this passage the reading of the first Quarto, 'unpeeled,' in preference to the 'unpeopled' of the second Quarto and the Folios, which is evidently only a conjectural emendation, and does not furnish a better sense than many other words which might be proposed. [SCHMIDT (*Lex.*) defines *unpeeled* here by 'stripped, desolate'; and *peeled* elsewhere by 'decorticate, to strip off.' Hence, according to Schmidt, the essential meaning of both *peeled* and *unpeeled* is the same. When Gloucester calls the Bishop of Winchester (*1 Hen. VI:* I, iii, 30) a 'peel'd priest,' does he not mean a *shaven* priest? had he called him an '*unpeel'd* priest' would he not have meant *unshaven*? Thus, in the present instance, if *peeled* mean *stripped*, *unpeeled* must mean *unstripped*,—a meaning the opposite to that which Boyet intends, I suppose, to convey. The adoption of the *unpeeled* of the Qto I cannot but think unhappy. Not only is an 'unpeeled house' a harsh metaphor, but the word *unpeeled* does not occur elsewhere in Shakespeare. Whereas, 'unpeopled' has the authority of the First Folio, bears a meaning fully appropriate, and is used several times in these plays, notably in Orlando's inscription in *As You Like It.*—ED.]

96. The stage-direction, 'Ladies mask,' introduced after this line by CAPELL, and adopted, without comment, by all subsequent editors down to, but not including, the *Globe Edition*, is to be construed strictly; it does not include the Princess.

Nau. Faire Princeſſe, welcom to the Court of *Nauar.*
Prin. Faire I giue you backe againe, and welcome I haue not yet : the roofe of this Court is too high to bee yours, and welcome to the wide fields, too baſe to be mine.
Nau. You ſhall be welcome Madam to my Court.
Prin. I wil be welcome then, Conduct me thither.
Nau. Heare me deare Lady, I haue ſworne an oath.
Prin. Our Lady helpe my Lord, he'll be forſworne.

98. *Faire*] *Fair*, Theob. Warb. Johns. Cap. '*Fair*' Dyce, Cam. Glo. *welcome*] '*welcome*' Dyce, Cam. Glo.
100. *wide*] *wild* Var. '03, '13, '21, Harness, Knt.
104. *Heare*] *Here* F_4.

97, 102. **Court**] The meaning of this word presents difficulties, unless we may accept this line, 97, and also 102, as broken off, which is almost unthinkable,—the Princess cannot possibly be so rude nor even so 'sudden bold' as to interrupt the King. Navarre distinctly welcomes the Princess to his 'Court,' which the Princess certainly understands to be his palace; she refers to its 'roof.' In line 102, Navarre is not so downright in his welcome, inasmuch as he refers to the future; but this future cannot be the termination of his year's seclusion, which would be no welcome at all,—it must be the future of courtesy which means the present. A welcome to his court is, therefore, clear and unmistakable; that the Princess declines it, does not affect its sincerity. If we now turn to line 181, we find the King saying, 'You may not come faire Princesse in my gates, But heere without you shall be so received,' etc. This discrepancy is not to be explained by supposing that the King's mood changes after he has learned the purpose, somewhat unfriendly, certainly business-like, of the Princess's visit. He knew this purpose unofficially from the very first,—Berowne mentions it in the first Scene of the first Act, line 148, and Boyet again refers to this knowledge in line 89 of the present Scene. Wherefore, there is here presented to us a choice: either to acknowledge that we do not understand the meaning of the word 'court,' in that there is some subtle distinction between it and the King's palace, or here is one of those trifling oversights which are never for an instant perceived when the play is heard on the stage, or it is another instance of the confusion of the first version and the second 'newly corrected and augmented' version of the play,—that truly admirable scapegoat wherewith this comedy is happily and most conveniently provided.—ED.

98, etc. In this whole scene this is the only speech in prose, and put, of all persons, in the mouth of the Princess. It cannot be but that there is here some sophistication of the compositors.—ED.

100. **wide**] It can have been only by an oversight that the compositor's error *wild* in Reed's Variorum of 1803 was permitted to stand through succeeding editions. That Knight, whose pride it was that he followed the Folio, should have overlooked it, ought to make us charitable toward all oversights.

100. **fields, too**] KEIGHTLEY here, in this prose speech, printed by him as prose, puts in his text 'fields *is* too base,' because, as he says in his *Expositor* (p. 102), 'the metre requires a syllable.'

Nau. Not for the world faire Madam, by my will.
Prin. Why, will ſhall breake it will, and nothing els.
Nau. Your Ladiſhip is ignorant what it is.
Prin. Were my Lord ſo, his ignorance were wiſe,
Where now his knowledge muſt proue ignorance.
I heare your grace hath ſworne out Houſeekeeping :
'Tis deadly ſinne to keepe that oath my Lord,
And ſinne to breake it :
But pardon me, I am too ſodaine bold,

107. *breake it will,*] QFf, Rowe i. *break its will,* Rowe ii,+. *break it; will,* Cap. et cet.

111. *ſworne out*] *sworn-out* Var. '78, '85, Ran. Mal. Steev. Var. Knt, Hal. Dyce.

Houſeekeeping] F_1.

113. *And*] *Not* Han. Warb. Cap. Ran. Dyce ii, iii. *And 'tis no* Ktly conj.

And ... it :] *And a redemption 'tis from sin to break it.* Tiessen.

113, 114. *And...bold*] One line, Q.

114. *ſodaine bold*] *sudden-bold* Steev.

107. **will . . . will**] R. G. WHITE (ed. i) : It seems quite probable that Shakespeare, whose person and manner fitted him for the part, played the King, and, knowing that he would do so, made here a play upon his name similar to that in his 135 th *Sonnet*; else the asseveration and reply seem somewhat forced. There is a tradition that he played royal characters. [There seems to be no necessity for seeking any hidden meaning in this repetition of 'will.' The Princess knew well enough what the King's oath was, as she proceeds at once to show, and she here means to imply that nothing but the King's own will shall break it; in the breaking he need expect no aid from her. White did not repeat this far-fetched surmise in his second edition. The tradition to which he refers is the vague verses in Davies's *Scourge of Folly*, quoted by him in his vol. i, p. lxxxi.—ED.]

108. **what it is**] WALKER devotes a chapter (*Vers.* 77) to the slurring, or, better, the absorption, of unimportant monosyllables like *his, he, us, they*, etc. He quotes the present phrase and says, 'rather, I think, *what 'tis*.' Walker's ear was keenly sensitive to the arsis and thesis of rhythm, but it sometimes failed, I think, to respond to a harsh combination of consonants. In the present case, by slurring the 'it,' two *t*s are brought together; the two words must be rendered, with no small difficulty, perfectly distinct in pronunciation or else the phrase becomes merely *what is*. The 'it' is needed to separate 'what' and 'is.'—ED.

110. **Where**] STEEVENS: 'Where' is here used for *whereas*. [For similar instances, see ABBOTT, § 134.]

112, 113. **'Tis deadly . . . breake it**] JOHNSON: Hanmer reads '*Not* sin to break it.' I believe erroneously. The Princess shows an inconvenience very frequently attending rash oaths, which, whether kept or broken, produce guilt.—HALLIWELL: The Princess merely means to say that the King has placed himself in a dilemma. It is a sin to keep the oath; while of course a sin would be committed in breaking this or any oath; in either case, he will commit a sin.—CARTWRIGHT (p. 9): The Princess says [line 120] 'For you'll prove perjur'd if you make me stay,' and Biron says, 'I that hold it sin To break the vow I am engaged in.' The whole play turns on this perjury; but what is singular, no allusion is ever made to

To teach a Teacher ill beſeemeth me.
Vouchſafe to read the purpoſe of my comming,
And ſodainly reſolue me in my ſuite.
Nau. Madam, I will, if ſodainly I may.
Prin. You will the ſooner that I were away,
For you'll proue periur'd if you make me ſtay.
Berow. Did not I dance with you in *Brabant* once?
Roſa. Did not I dance with you in *Brabant* once?

120. *you'll*] *youle* Q. 122. Roſa.] Kather. Q, Cap. Hal. Koſa. F_3.

the remarkable words, ''Tis deadly sin to keep that oath.' The King takes no notice of them, and at parting says, 'Without breach of honour, You may not come, fair princess, in my gates.' Language most offensive, if the princess spoke according to the text. Hence, we may infer, 'keep' is a misprint for *take*, caused by the word 'housekeeping' in the preceding line. The princess on her arrival says, 'Navarre hath made a vow'; and Boyet tells her, 'He rather means to lodge you in the field, Than *seek a dispensation* for his oath.' Under such circumstances it seems highly improbable the princess should instantly absolve him from his vow; rather, like a good diplomatist, she might say, ''Tis sin to *take* that oath, And sin to break it'; therefore 'suddenly resolve me in my suit.'—DYCE (ed. ii): I adopt the reading of Hanmer, which is absolutely required by the context. [An interpretation founded on a change of the text should not be preferred to one founded on the text as it stands. The old, old rule, which is never stale when dealing with conjectural emendations: *Durior lectio preferenda est*, based as it is on wisdom, must be observed. Therefore, for me, Dr Johnson's and Halliwell's interpretations suffice.—ED.]

122. **Rosa.**] CAPELL (p. 195 b) thus justifies his adoption of *Catharine* of the Qto, the 'pert replier to Biron,' as he calls her:—'When the King and his Lords enter, the Ladies mask, and continue masked 'till they go: Biron, while the letter is reading, seeks his mistress; accosts Catharine instead of her, finds his error and leaves her: the King's exit gives him an opportunity to make another attempt, and he then lights on the right but without knowing her; makes a third enquiry and is baffled in that too, for he describes Maria and is told she is Catharine: Comedy too requires, and indeed reason, that the questions of both his companions should be answered with equal fidelity, being asked of masked ladies, and the person asked their confederate; and therefore "*Rosaline*" [line 205] should be a printer's mistake, and *Catharine* intended; and Catharine the other's lady in "white," who he's told is Maria: their description by families, answers to what we see in [lines 44–67, where Maria mentions Faulconbridge, and Catharine mentions Alanson]; and the wrong information is made in hopes of producing a wrong courtship.' See notes on line 205. HALLIWELL seems to be the only editor on whom Capell's note made any impression (possibly, he is the only one who, down to his day, had ever read it); his note, essentially the same as Capell's, is as follows:—'Capell proposes to read *Katharine* in the place of *Rosaline*, a reading which, if adopted, involves a contrary change in the names in a speech that shortly follows. The author, however, probably intended there should be this mockery of information by Boyet, who is skilfully teasing Biron, and who afterwards boasts of his readiness and skill in doing

Ber. I know you did.
Roſa. How needleſſe was it then to ask the queſtion?
Ber. You muſt not be ſo quicke.
Roſa. 'Tis long of you ỹ ſpur me with ſuch queſtions.
Ber. Your wit's too hot, it ſpeeds too faſt, 'twill tire.
Roſa. Not till it leaue the Rider in the mire.
Ber. What time a day?
Roſa. The howre that fooles ſhould aske.
Ber. Now faire befall your maske.
Roſa. Faire fall the face it couers.

123–125. As two lines, ending *then*... *quicke*, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Wh. i, Ktly.
124–134. Roſa.] Kath. Q, Cap. Hal.
126. *long*] *'long* Steev. Var. Coll. Wh. Cam. Glo.
126. *ỹ*] *that* QFf.
129. Ber. *What*] Biron. (Turning to Maria) *What* Doubleday ap. Cam.
129. *a day*] *o'day* Theob. Warb. et seq.
132. *fall the*] *falls the* F_3F_4, Rowe i.

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so. Biron, it will be seen, is unfortunate in his enquiries. He first attacks Katharine (according to the Qto), then Rosaline, but without discovering the latter, and, at last, asking after Maria, is told she is Katharine.' The CAMBRIDGE EDITORS quote Capell's note, and then dismiss it with the remark, 'In this and in other scenes the characters are so confused in the old copies that they can be determined only by the context, in this play, a very unsafe guide.' Is it not somewhat surprising that a devotion to the Qto which accepts *unpeeled* instead of 'unpeopled' should not prompt a preference for *Catharine*, when that same Qto tells us that it is she who here speaks? I cannot persuade myself that the Folio is right. Merely on dramatic grounds, each of the three heroines should reveal her character in this the first scene where they converse with the Gentlemen. According to the present distribution of speeches, in every edition, except Capell's and Halliwell's, Catharine utters no single word, after the entrance of the King, throughout the scene, while Rosaline has two conversations and Maria one. Clearly one of Rosaline's conversations should belong, I think, to Catharine,—which one is almost a matter of indifference, both had been in Brabant. The Qto distinctly gives the first to Catharine; so be it; let the Qto be followed. Apparently, even the compositors of the Folio perceived the need of a change in the distribution of the speeches; they give the first conversation to *Ros.*, but the second, in the innocency of their hearts, to *La. Ros.* Whether or not '*Rosalin*,' in line 205, should be changed to *Catharine*, as Capell suggests, will be found discussed at the line in question.—ED.

126. **long of**] That is, on account of, because of; still in common use in this country, generally as a half-comic expression. WRIGHT (*Eng. Dialect Dict.*) gives an example of its use in Nottingham of as late a date as 1895. BRADLEY (*N. E. D.*) gives examples from *circa* 1200 to 1881, and states that etymologically it is aphetic from Middle English *ilong*, Old English *gelang* ALONG.

131, 132. **faire befall . . . Faire fall**] 'Fair' may be an adverb or a substantive. 'The adverb is probably original.'—MURRAY (*N. E. D.* s. v. *fair* B. *sb.*[2]). Or see ABBOTT, § 297.

Ber. And ſend you many louers.
Roſa. Amen, ſo you be none.
Ber. Nay then will I be gone.
Kin. Madame, your father heere doth intimate,
The paiment of a hundred thouſand Crownes,
Being but th'one halfe, of an intire ſumme,
Disburſed by my father in his warres.
But ſay that he, or we, as neither haue
Receiu'd that ſumme ; yet there remaines vnpaid
A hundred thouſand more : in ſurety of the which,
One part of *Aquitaine* is bound to vs,
Although not valued to the moneys worth.
If then the King your father will reſtore
But that one halfe which is vnſatisfied,
We will giue vp our right in *Aquitaine*,
And hold faire friendſhip with his Maieſtie :

136, 165, 172, 176. Kin.] Ferd. Q. Fer. Ff. King. Rowe et seq.
137. *a*] *one* Rowe i.
Crownes,] *Crowns ;* Rowe et seq.
138. *th'one*] Ff, Rowe, +, Wh. i. *the one* Q, Cap. et cet.
one halfe] *one-half* Dyce, Sta.
halfe, of] *half of, of* Q. *half of* F_3F_4 et seq.
140. *as neither haue*] (*as neither have*) Cap. et seq. (subs.)
141. *ſumme ;*] *ſumme,* Q, Coll. Dyce, Wh. Cam.
142. *the which*] *which* Han. Cap. Dyce ii, iii.
146. *one halfe*] *one-half* Dyce, Sta. Cam. i, ii.
vnſatisfied] *but satiſfied* Q_2.
148. *friendſhip*] *faiendſhip* Q.

136. See HUNTER'S reference to this long speech of the King in his note, I, i, 183.

137. **a hundred**] After setting up '*a* hundred' in this line and again in 142, the compositor suddenly changes to '*An* hundred' in line 151, and in the next line reverts to '*a* hundred.'—ED.

138. **th'one . . . intire**] WALKER (*Vers.* 145 ; *Crit.* ii, 92) : Write *th'one* and pronounce 'entire' as a trisyllable. [With the Folio before us, Walker's injunction as to 'th'one' is needless.]

140. **as**] ABBOTT (§ 111) : *As*, equivalent to *as though, though, for*, was sometimes used parenthetically in a sense oscillating between the relative *which, as regards which*, and the conjunction *for, though, since.* It is used as a relative in [the present line].

140. **neither haue**] For examples of 'neither' used as a plural pronoun see ABBOTT, § 12.

141. **summe ; yet there**] The Qto has the better punctuation here. Does not the rhythm require the transposition, *there yet*?—ED.

142. **the which**] For an explanation of this phrase, and for other examples of it, see ABBOTT, § 270.

But that it ſeemes he little purpoſeth,
For here he doth demand to haue repaie,
An hundred thouſand Crownes, and not demands
One paiment of a hundred thouſand Crownes,
To haue his title liue in *Aquitaine*.
Which we much rather had depart withall,
And haue the money by our father lent,
Then *Aquitane*, ſo guelded as it is.

149. *purpoſeth,*] *purpoſeth:* Q, Cap.
150. *demand*] *pemaund* Q. *repaie*] *repaide* Q. *repaid* Ff et seq.
151. *An*] *A* Q, Sing. Cam. Ktly, Glo. *demands*] *remembers* Rowe.
152. *One*] QFf, Rowe, Pope. *On* Theob. et cet.
a] *an* Q_2F_4, Rowe, +.
155. *father*] *fathers* Q_2.
156. *guelded*] *gelded* Pope.

149. **But that**] 'That' refers to the restoration of the one half which is unsatisfied.

150. **repaie**] WALKER, in an *Article* (*Crit.* ii, 61) on the confusion of final *d* and final *e*, gives the present example among very many others. See 'as by the same Cou'nant And carriage of the Article *designe*, His fell to Hamlet.'—*Hamlet*, I, i, 94; 'The skies, the fountains, euery region neere *Seeme* all one mutuall cry.'—*Mid. N. D.* IV, i, 131; 'Thou art too base To be *acknowledge*.'—*Wint. Tale*, IV, iv, 468, etc.

151. **not demands**] For many examples of the omission of *do* before 'not' see, if need be, ABBOTT, § 305.

152. **One paiment**] To THEOBALD we owe the correction '*on* payment.' In his note on the passage he thus explains: 'Aquitain was pledged, it seems, to Navarre's father for two hundred thousand crowns. The French King pretends to have paid one moiety of this debt, (which Navarre knows nothing of,) but demands this moiety back again; instead whereof, says Navarre, he should rather pay the remaining moiety, and *demand* to have Aquitain re-delivered up to him. This is plain and easy reasoning upon the fact supposed; and Navarre declares, he had rather receive the residue of his debt, than detain the province mortgaged for security of it.'—HALLIWELL: The French King claims to have paid one half the money for which Aquitain was mortgaged, and the Princess even offers to produce the vouchers in support of the justice of her father's statement; yet so little attention had the King of Navarre paid to business, he has not even heard of the payment, and treats the claim as invalid, although he is willing to surrender it, provided the French King will pay the remaining moiety.

154. **Which . . . depart withall**] See MURRAY, *N. E. D. s. v.* Depart. III. † 12. To depart with. †b, To part with; to give up, surrender. [Possibly, we might regard 'depart' as transitive, meaning *leave, quit, forsake* (see many examples in *N. E. D.* under 8), and 'withall' not as an emphatic preposition connected with 'depart,' but as an adverb, in the sense of *besides, moreover*.—ED.]

156. **guelded**] That is, weakened, enfeebled. The King had already spoken of his surety as being only a part of Aquitaine. See BRADLEY, *N. E. D. s. v.* Geld, *v.* † 2.—HALLIWELL: This expression was common in Shakespeare's time, and was used without any idea of coarseness being attached to it.

Deare Princeſſe, were not his requeſts ſo farre
From reaſons yeelding, your faire ſelfe ſhould make
A yeelding 'gainſt ſome reaſon in my breſt,
And goe well ſatisfied to *France* againe.
Prin. You doe the King my Father too much wrong,
And wrong the reputation of your name,
In ſo vnſeeming to confeſſe receyt
Of that which hath ſo faithfully beene paid.
Kin. I doe proteſt I neuer heard of it,
And if you proue it, Ile repay it backe,
Or yeeld vp *Aquitaine.*
Prin. We arreſt your word :
Boyet, you can produce acquittances
For ſuch a ſumme, from ſpeciall Officers,
Of *Charles* his Father.
Kin. Satisfie me ſo.
Boyet. So pleaſe your Grace, the packet is not come
Where that and other ſpecialties are bound,
To morrow you ſhall haue a ſight of them.
Kin. It ſhall ſuffice me; at which enterview,
All liberall reaſon would I yeeld vnto:

158. *reaſons*] *reason's* Rowe.
163. *receyt*] *receipt* Rowe.
166. *And if*] *And, if* Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Hal. Sta. Wh. i.
170. *ſpeciall*] *ſpcial* Q.
171. Charles] Charls F_3.
174. *bound,*] F_2F_3. *bound:* QF_4 et seq. (subs.)
177. *would I*] Ff, Rowe, Wh. i. *I will* Q, Pope et cet.

163. **vnseeming**] ABBOTT (§ 442): Here 'unseeming' means *the reverse of seeming*; more than *not seeming* (like *οὐ φημι*): 'in thus making as though you would not confess.'

166. **And if**] CAPELL, followed by excellent editors, placed a comma after 'And,' whereby the strength of the doubt expressed by 'if' is weakened. It certainly renders the reply of the King more courteous. Yet the Princess had spoken hotly (as was natural and proper); the charge against the King was serious, and his honor at stake. Within becoming bounds, his incredulity as to the payment should be extreme, and this, I think, is expressed, better than by Capell's courteous comma, by the emphatic *an if*. See *Mid. N. D.* III, ii, 81 (of this ed.) and *Ibid.* II, ii, 159. DELIUS suggests that the text should read '*An* if.'

168. **We arrest**] WALKER (*Crit.* iii, 36): Read *We 'rest* (or, possibly, *w' arrest*). [And so also ABBOTT, § 460. Can it be that the pleasure of hearing three syllables uttered in the time of two countervails the pain of listening to such unhandsome slurs as *w' arrest*?—ED.]

177. **would I yeeld**] Some conditional clause is understood, such as: 'if you should prove me wrong.' The Qto 'I will' is not absolutely necessary.—ED.

Meane time, receiue ſuch welcome at my hand,
As Honour, without breach of Honour may
Make tender of, to thy true worthineſſe.
You may not come faire Princeſſe in my gates,
But heere without you ſhall be ſo receiu'd,
As you ſhall deeme your ſelfe lodg'd in my heart,
Though ſo deni'd farther harbour in my houſe :
Your owne good thoughts excuſe me, and farewell,
To morrow we ſhall viſit you againe.

Prin. Sweet health & faire deſires conſort your grace.

Kin. Thy own wiſh wiſh I thee, in euery place. *Exit.*

Boy. Lady, I will commend you to my owne heart.

179. *without...Honour*] Ff, Rowe, +, Var. '73, '85, Glo. (*without...honor*) Q, Cap. et cet. (subs.)
may] *may*, Cap. (corrected in Errata).
180. *of, to*] Ff. Rowe, +. *of to* Q, Cap. et seq.
181. *in*] *within* Q, Coll. i, iii.
184. *farther*] Ff, Rowe, Knt ii. *free* Coll. ii (MS). *faire* Q, Pope et seq.
186. *we ſhall*] Ff, Rowe, +, Knt. *ſhall we* Q, Cap. et cet.
187. *conſort*] *comfort* Rowe, Pope, Han.
188. Kin.] Na. Q. Fer. Ff. King. Rowe et seq.
Exit.] Exeunt King, and his Train. Cap.
189, 192, 194, 196, 198, 200. Boy.] Ff. Ber. Q, Rowe et seq.
189. *my owne*] *my none* Q. *my* Cap. W. C. Hazlitt. *mine own* Q_2, Coll. Dyce, Wh. Cam. Glo.

183. **As**] For other examples of 'as,' where, after 'so,' it is equivalent to *that*, see ABBOTT, § 109.

184. **farther**] On the supposition that the Folio was set up by compositors to whom the Qto was read aloud, we may perhaps discern the cause of the change from *faire* of the Qto, pronounced almost as a disyllable and with a very broad *a*, to *farther* of the Folio, where the *a* was equally broad, and the *th* almost wholly neglected, or very indistinctly uttered. KNIGHT (ed. ii) follows the Folio, because 'the reading *fair* is a weak epithet,' which is true; and he interprets 'farther' as meaning that 'the Princess is to be lodged, according to her rank, without the gates,—although denied a farther advance, lodgment, within the King's house.' If we are to desert both Qto and Folio, *free* of Collier's MS is a good enough substitute for 'fair,' but Collier himself abandoned it in his Third Edition.—ED.

185. **excuse**] For other examples of the subjunctive used as an imperative see, if need be, ABBOTT, § 364.

187. **consort**] That is, to attend, accompany. The present line is the earliest example of the transitive use of this verb, given by MURRAY (*N. E. D.*), but BOAS detected an earlier example in Kyd's *Spanish Tragedie* (*circa* 1594) : 'the traine, That fained loue had coloured in his lookes, When he in Campe consorted Balthazar.'—III, i, 21.—ED.

189. **my owne**] See *Text. Notes* for a proof that 'W. W.' set up the Qto by hearing and not by seeing.—ED.

La. Ro. Pray you doe my commendations, 190
I would be glad to ſee it.
Boy. I would you heard it grone.
La. Ro. Is the ſoule ſicke?.
Boy. Sicke at the heart.
La. Ro. Alacke, let it bloud. 195
Boy. Would that doe it good?
La. Ro. My Phiſicke ſaies I.
Boy. Will you prick't with your eye.
La. Ro. *No poynt*, with my knife. 199

190. *Pray you ... commendations,*] *Now, pray you...commendations;* Cap.
Pray] 'Pray Steev. Var. Knt, Hal. Sta.
190, 191. As prose, Q, Mal. et seq.
190, 193, 195, 197, 199, 201. La. Ro.] Ff. Roſ. Q.
193–202. In margin, Pope, Han.
193. *ſoule*] F_2. *ſoul* F_3F_4, Rowe. *foole* Q, Theob. et seq.
193. *ſicke?.*] *ſicke.* Q.
197. *I*] *ay* Rowe. '*ay*' Cam. Glo.
198. *you*] *your* F_2.
199. No poynt,] QFf, Rowe, Coll. i, iii, Hal. Dyce, Ktly, Huds. No, poynt, Theob. Warb. Non, poynt, Johns. Var. '73. *No*, poynt, Cap. Mal. Non poynt, Var. '78, '85, Ran. *No point*, Cam. Glo. Rlfe. *No* poynt, Steev. et cet.

193. **ſoule**] This is evidently a misprint for *foole* of the Qto. WALKER has an Article (*Crit.* ii, 291) devoted to the confusion of *f* and long *ſ*, with numerous examples. By 'fool,' Rosaline refers to Berowne himself, not to his heart, as Malone suggests, and by it she conveys no disrespect. In more than one place in Shakespeare 'fool' is used with tender affection. There is Lear's reference to the dead Cordelia, 'And my poor fool is hanged'; and Hermione, in *The Winter's Tale*, when she is sent to prison, says to her attendants 'Do not weep, good fools, There is no cause.' Walker (*Crit.* ii, 297) quotes from Sidney's 73rd Sonnet, addressed to Stella: 'O heavenly Fool, thy most kiss-worthy face Anger invests with such a heavenly grace,' etc. In IV, iii, 82, of the present play, Berowne, speaking of his friends, says 'here sit I in the skie, And wretched fooles secrets heedfully ore-eye'; where he could hardly have used 'fools' in the modern contemptuous sense. BRADLEY (*N. E. D. s. v.* Fool) observes, 'The word has in modern English a much stronger sense than it had at an earlier period; it has now an implication of insulting contempt which does not in the same degree belong to any of its synonyms, or to the derivative *foolish*.'—ED.

197. **Phiſicke**] HALLIWELL: 'For that the diseases of the hart are caused for the most part of bloude and winde, therefore is phlebotomy much better for it then purging; but if the maladie proceede of bloud, then must the liver veine be opened on the right side.'—*General Practise of Physicke*, 1605.

197. **ſaies I**] MALONE remarks that the 'old spelling of the affirmative particle ['I'] has been retained here for the sake of the rhyme'; from which it is to be inferred that in Malone's day the affirmation *ay* was pronounced like the first letter of the alphabet.—ED.

199. **No poynt**] See V, ii, 310.—MALONE: A negation borrowed from the French. '*Punto*, . . . neuer a whit, no iot, no point as the frenchmen say,'—Florio,

Boy. Now God ſaue thy life.
La. Ro. And yours from long liuing.
Ber. I cannot ſtay thankſ-giuing. *Exit.*

Enter Dumane.

Dum. Sir, I pray you a word: What Lady is that fame?
Boy. The heire of *Alanſon*, *Roſalin* her name.
Dum. A gallant Lady, Mounſier fare you well.
Long. I beſeech you a word: what is ſhe in the white?

202. *cannot*] *can't* Johns.
ſtay] *stay*, Cap. (corrected in Errata).
Exit.] retiring. Cap.
205. Alanſon] *Alenson* Cap. *Alençon* Var. '78.
Roſalin] *Katharine* Cap. conj. Sing. Dyce, Wh. Cam. Glo. Ktly, Huds. Rlfe.
206. *Lady,*] *Lady;* Rowe. *Lady!* Cap.
Mounſier] F_2F_3. *Mounſir* Q. *Mounſieur* F_4. *Monsieur* Rowe.
[Exit. QFf. Exit Dumain. Cap.
[Enter Longavile. Ff.
207–215. In margin, Pope, Han.
207. *in the*] *in* Rowe, +.

Worlde of Wordes, 1598. [Examples of the use of this phrase are given by MALONE WALKER, HALLIWELL, and DYCE; the last gives a single example from *Doctor Dodypoll*, 1600; he might have given many others from that play; on p. 123 (ed. Bullen) it occurs four times in nine consecutive lines, always, of course, with the meaning of *not, not at all,*—equally of course, without any quibble, as Rosaline and Maria use it in the present play.—ED.]

205, 222. **Rosalin . . . Katherine**] STEEVENS: It is odd that Shakespeare should make Dumain enquire after Rosaline, who was the mistress of Biron, and neglect Katherine, who was his own. Biron behaves in the same manner. No advantage would be gained by an exchange of names, because the last speech is determined to Biron by Maria, who gives a character of him after he has made his exit. Perhaps *all* the ladies wore masks but the princess. [See note on line 96 above.] A. G. B. (*Notes & Qu.* I, iii, 163; 1851), apparently unconscious that he had been anticipated, repeats in effect Capell's arguments (see line 122) in favour of changing '*Rosalin*' to *Catharine*. His strongest point, and I think it decisive, is that if Boyet misled the gentlemen by a mistake in the names of the ladies, the consequence would have been that each lover would afterward 'address his poetical effusion *nominally* to the wrong lady, which does not appear to have been the case.' From Catharine's description of Dumain, from Maria's description of Longavile, and Rosaline's of Berowne, it is to be inferred that each lady described her lover; and from the words and sonnets of the lovers in IV, iii, we find the inference to be correct; while the closing scene of all proves it beyond a doubt. The lovers must, then, have received from Boyet the exact names; he was their only source of knowledge, and no opportunity is given them to detect and correct any misinformation. I am, therefore, quite convinced that '*Rosalin*,' in line 205, should be *Katherine*, and '*Katherine*,' in line 222, should be *Rosalin*. SINGER, DYCE, R. G. WHITE, and HUDSON express their agreement with the Anonymous correspondent of *Notes & Queries*.—ED.

Boy. A woman ſomtimes, if you ſaw her in the light.
Long. Perchance light in the light: I deſire her name.
Boy. Shee hath but one for her ſelfe,
To deſire that were a ſhame.
Long. Pray you ſir, whoſe daughter?
Boy. Her mothers, I haue heard.
Long. Gods bleſſing a your beard.
Boy. Good ſir be not offended,
Shee is an heyre of *Faulconbridge*.
Long. Nay, my choller is ended:
Shee is a moſt ſweet Lady. *Exit. Long.*
Boy. Not vnlike ſir, that may be.

Enter Beroune.

Ber. What's her name in the cap.
Boy. *Katherine* by good hap.
Ber. Is ſhe wedded, or no.

208. *ſomtimes*] *ſometime* Q_2.
if you] Ff, Rowe, +, Knt, Sing. *and you* Q. *an you* Cap. et cet.
209. *name.*] *name?* Q.
210, 211. One line, Q, Theob. et seq.
214. *a*] *on* Q, Rowe et seq.
215, 216. One line, Q.
216, 218. *Shee is*] *She's* Cap. (Errata).
217. In margin, Pope, Han.
217, 218. One line, Q.
217. *choller*] *coller* Q. *choler* Cap.
218. Exit...] After line 219, Q, F_4 et seq.
221–243. In margin, Pope, Han.
221. *cap.*] *capp?* Q_1F_4 et seq.
222. Katherine] *Rosaline* Sing. Dyce, Wh. Cam. Glo. Ktly, Huds. Rlfe.
223. *no.*] *no?* Q, Rowe et seq.

209. **light in the light**] That is, light of conduct in the light,—one of the endless puns on 'light,' which must have evoked mirth or they would not have been made,—possibly.—ED.

213, 214. **heard . . . beard**] ELLIS (p. 82) quotes Price, 1688, who says that 'EA sounds short *e* in head, dead, ready. Bedstead, beard,' etc. 'John Philip Kemble,' continues Ellis, 'used to be laughed at for speaking of his *bird*, meaning *beard*; we have here old authority for the sound.' Again, on p. 965, Ellis notes the rhyme 'herd' and 'beard' in *Sonnet* 12, and adds 'This favours J. P. Kemble's pronunciation of *beard* as *bird*.' Next he quotes the present lines from *Love's Lab. L.* wherein, although not at the end of lines, 'heard' and 'beard' rhyme. 'This,' remarks Ellis, 'is not so favourable to Kemble [as the rhyme just mentioned], because *heard* was often *hard*.' On the whole, J. P. Kemble was more right than wrong. I have the impression that it was only on the stage that he spoke of his *bird*, just as he spoke of *aitches* for 'aches'; his was a laudable attempt to reproduce, even to a small extent, Shakespearian pronunciation.—ED.

214. **blessing a your beard**] JOHNSON: That is, may'st thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit.

Boy. To her will ſir, or ſo.
Ber. You are welcome ſir, adiew.
Boy. Fare well to me ſir, and welcome to you. *Exit.*
La.Ma. That laſt is *Beroune*, the mery mad-cap Lord.
Not a word with him, but a ieſt.
Boy. And euery ieſt but a word.
Pri. It was well done of you to take him at his word.
Boy. I was as willing to grapple, as he was to boord.
La.Ma. Two hot Sheepes marie :

225. *You*] *O you* Q.
226. *and welcome to you*] [to the Ladies. Nicholson ap. Cam.
Exit.] Exit Bero. Q. Exit Biron. Ladies unmask. Cap.
227. La. Ma.] Lady Maria Q.
Lord.] *L.* Q.
232, 235, 237, 240. La. Ma. ... La.] Lady Ka. Q, Cap.
232. *Sheepes marie :*] *Sheepes marie.* Q. *Sheeps mary ;* F_2. *Sheeps Mary ;* F_3. *Sheeps marry ;* F_4. *sheeps, marry ;* Rowe. *sheeps, marry !* Cap. *sheeps, marry.* Theob. et cet. (subs.)

224. **To her will**] MASSEY, who identifies Lady Penelope Rich with Rosaline, finds in these words one of what he deems the many proofs of his hypothesis. He thus remarks on them :—'In this personification of *will* or wilfulness, we again meet the rival lady to whose high imperious "*will*" the speaker in *Sonnet* 133 is a prisoner, to the will of her who is personified as "*Will*" in Sonnet 135, and it likewise features the wilful Lady Rich, the breakings-out of whose will were perpetual, and dashed with Cleopatra-like audacity.'—*Secret Drama of Shakespeare's Sonnets*, p. 245, ed. 1888.

225. **You**] CAMBRIDGE EDITORS : In this line, as well as in III, i, [156, 158] etc., and in IV, iii, [300] the 'O' [of the Qto] is superfluous and appears to have crept into the text from the last letter of the stage-direction 'Bero.' In the first instance in which this occurs the first Qto stands alone, and the error is corrected in the second Qto and in the Folios, and we have therefore ventured to make the same correction in the other cases. [This conjecture is extremely plausible ; and, if the use of the interjection 'O' were confined to the speeches by Berowne, it would be almost assured. But this use is not so confined. It is noticeable in the speeches of other characters throughout the play. A cursory enumeration reveals twenty-six lines, here and there, spoken by various characters, which begin with 'O,' in places where there can be no question of stage-directions. R. G. WHITE, in a note on III, i, 151, asserts that this frequency of 'O' 'is plainly one of those caricatures of verbal tricks of the time in which this comedy abounds.' Without assuming as much as White assumes (what proof have we that it was 'a verbal trick of the time'?), it seems to me too pronounced a feature to be set down as accidental. In III, i, 151 *et seq.*, where 'O' begins four consecutive speeches of Berowne, it is conceivable that the interjection is due to the embarrassment of the speaker in having to employ so ignoble a messenger as Costard in sending a love letter. See notes IV, ii, 102 ; IV, iii, 300.—ED.]

225. **welcome**] CAPELL (i, 196) : Biron's words to Boyet when he takes his leave of him, import a seeing he's play'd with ; and Boyet's answer imports a '*welcome*' to leave him ; to which meaning of *welcome* alludes the Princess's speech in line 230, and the other's reply to it.

And wherefore not Ships? (lips.
Boy. No Sheepe(ſweet Lamb)vnleſſe we feed on your
La. You Sheep & I paſture : ſhall that finiſh the ieſt?
Boy. So you grant paſture for me.
La. Not ſo gentle beaſt.
My lips are no Common, though ſeuerall they be.

233, 234. *And ... Ships?* Boy. *No*] Ff, Rowe i. Bo. *And ... Shipps? No* Q, Rowe ii et seq.
235. &] *and* Booth's *Reprint.*
236. [Offering to kiss her. Cap.
238. *ſeuerall*] *sev'ral* Cap. (Errata.)

232. **hot Sheepes**] CAPELL (i, 196, *a*) : 'Sheeps' is a delicate pronouncing of *ships*, meaning fire-ships ; and us'd for the introduction of Boyet's wit. [Capell refers merely to the pronunciation, as introducing Boyet's wit ; not to the phrase itself, which, as is evident, was suggested by the reference to grappling and boarding. In *The Two Gentlemen of Verona* there is a similar play on the pronunciation :— 'Twenty to one he is shipp'd already, And I have play'd the sheep in losing him.'— I, i, 72. ELLIS (p. 450, footnote 1) says that, 'a Somersetshire farming man once asked me, if I had seen the ship in the fair, which sounded remarkably like a *ship on fire*, but merely meant the sheep in the fair from which I was walking.' Dr MURRAY, in seeking (*N. & Qu.* VIII, xi, 307, 1897) the origin of the proverbial expression 'to lose a ship for a ha'porth of tar,' quotes a 'version of the saying in the *Craven Glossary*, 1828, where it is "Dunnut loaz t' yow for a hawporth o' tar,"' and suggests that 'the intermediate step between the *Craven Glossary* and "dock-yard economy" was "Do not lose the *sheep* for a ha'porth of tar,"' and then adds that 'over a large area of central England . . . *ship* and *sheep* are identical in pronunciation.'—ED.]

235. **&**] In Booth's *Reprint* of the First Folio this 'ampersand' is printed in full, 'and.' Rather than impute an error to this *Reprint*, almost perfect typographically, I prefer to believe that the copy of the First Folio, from which Booth printed, varied herein from mine. It is '&' in Vernor and Hood's *Reprint*, 1807 ; and also in Staunton's *Photolithograph.*—ED.

238. **Common, though seuerall**] The antithesis between 'common' and 'several,' in their ordinary signification, is so marked that recourse to their meaning as legal terms seems hardly necessary. Nevertheless, almost every editor from CAPELL downward has felt it needful to explain, more or less at length, their legal allusion. Dr JOHNSON observed that '*several* is an inclosed field of a private proprietor ; so Maria says, her lips are private property.' Hereupon there is, in the *Variorum* of 1821, a long note by Dr JAMES (who this Dr James is, I do not know. Can it be he of the celebrated 'powder,' whereof, it is supposed, the exhibition contributed to poor Goldsmith's death?) wherein it is stated that 'Dr Johnson has totally mistaken the word. In the first place, it should be spelled *severell.* This does not signify an enclosed field or private property, but is rather the property of every landholder in the parish.' He then goes on to explain that according to the custom of Warwickshire, in the rotation of crops, those fields which lie fallow, and whereon cattle are permitted to graze, are called the *common fields*, and those which are cultivated are called the '*severell*,' whereon the cattle are prevented from grazing. MALONE says that, 'besides its ordinary signification of *separate, distinct*, "several" likewise signifies, in uninclosed lands, a certain portion of ground appropriated to either corn or meadow adjoining the *common* field'; and then adds, 'In

[238. **Common, though seuerall**]

Minsheu's Dictionary is the following article :—"To *Sever* from others. Hinc nos pascua et campos seorsim ab aliis separatos *Severels* dicimus." ' STEEVENS furnishes examples of the use of *severals* or a *several*. HUNTER (i, 267) thinks that the true explanation has not been given, which is that '*Severals* or *several lands*, are portions of common assigned for a term to a particular proprietor, the other commoners waiving for the time their right of common over them.' According to Hunter, Maria uses 'several' in the sense of *parted*, but 'Boyet catches at the other meaning of "several" in its relation to "common," as expressing that which is appropriated, and he asks, "Belonging to whom?" ' HALLIWELL, while granting that 'severals' may be used in the restricted sense given by Hunter, asserts that 'there can be no doubt but that the meaning was generally accepted that fields which were enclosed were called *severals*, in opposition to *commons*, the former belonging to individuals, the others to the inhabitants generally. When commons were enclosed, portions allotted to owners of freeholds, copy holds, and cottages, were fenced in and termed *severals* : so Maria says, playing on the word,—my lips are not common, though they are certainly several, once part of the common ; or, though my lips are several, a field, they are certainly no common.' R. G. WHITE believes that 'we have here another exhibition of Shakespeare's familiarity with the Law ; and that the allusion is to tenancy in common by several (*i. e.* divided, distinct) title. Thus :—"Tenants in Common are they which have Lands or Tenements in Fee-simple, fee-taile, or for terme of life, etc., and they have such Lands or Tenements by severall Titles, and not by a joynt Title, and none of them know by this his severall, but they ought by the Law to occupie these Lands or Tenements in common and *pro indiviso*, to take the profits in Common."—*Coke upon Littleton*, lib. III. Cap. iv. Sect. 292. . . . Maria's lips were several as being two, and (as she says in the next line) as belonging in common to her fortunes and to herself; but yet they were no common pasture.' STAUNTON thus overcomes the difficulty. 'If we take both ["common" and "several"],' he says, 'as places devoted to pasture,—the one for general, the other for particular use,—the meaning is easy enough. Boyet asks permission to graze on her lips. "Not so," she answers, "my lips, though intended for the purpose, are not for general use." ' The restriction implied in 'several' is not, I fear, adequately expressed in the paraphrase 'intended for the purpose.'

In the preceding notes, I think we may quietly disregard whatever is alleged concerning the meaning of 'several' or 'severals' as applied to agriculture. There is unquestionably such a noun, whereof the general meaning has been duly set forth above. But Maria does not use a noun, but an adjective, and I think she uses it in the sense suggested by Hunter, as *parted*, *distinct*, and with no legal meaning, but merely as antithetical to 'common.' Boyet, however, catches up its legal meaning and carries it forward. The chiefest, indeed the only, difficulty lies, I think, in 'though.' MALONE was the earliest to notice it. 'To say,' he remarks, 'that *though* land is *several*, it is not a *common*, seems as unjustifiable as to assert that *though* a house is a cottage, it is not a palace.' COLLIER (ed. i) says, 'if Shakespeare had employed *but*, instead of "though," the opposition designed between "common" and "several" would have been complete.' He then adds a conjecture which he did not repeat in his second edition :—'perhaps we ought to take "though" in the sense of *because*.' As a substitute for 'though' KEIGHTLEY (*Expositor*, 103) proposed *for*, and afterward adopted it in his text. BRAE (p. 67) believes that the difficulty arises from the incongruity of opposing a noun to an adjec-

Bo. Belonging to whom?
La. To my fortunes and me.
Prin. Good wits wil be iangling, but gentles agree.
This ciuill warre of wits were much better vſed
On *Nauar* and his bookemen, for heere 'tis abus'd.
Bo. If my obſeruation(which very ſeldome lies
By the hearts ſtill rhetoricke, diſcloſed with eyes)
Deceiue me not now, *Nauar* is infected.
Prin. With what?
Bo. With that which we Louers intitle affected.
Prin. Your reaſon.
Bo. Why all his behauiours doe make their retire,
To the court of his eye, peeping thorough deſire.

241. *but gentles*] *but, gentles,* Theob. et seq.
244, 245. (*which...lies...rhetoricke,...eyes*)] Ff. (*which...lyes...rhetoricke,...eyes.* Q. (*which ... lyes, ... rhetorick, ... eyes*) Rowe. *which...lies,...rhetorick,... eyes,* Johns. Ktly. —*which...lies,*—... *rhetoric...eyes,* Dyce, Cam. Glo. (*which ...lies*)...*rhetorick,...eyes,* Theob. et cet. (subs.)
247–269. In margin, Pope, Han.
249. *reaſon.*] *reason?* Rowe.
250. *doe*] Ff, Rowe, Hal. *did* Q, Theob. et cet.
their] *the* Q_2.
251. *thorough*] *through* Q_2.

tive, and that the incongruity would vanish if 'no' were changed to *not*. In *Shakespeariana* (vol. i, p. 285, 1884) 'SENIOR' quotes *Much Ado*, II, i, 214, 'the base, though bitter disposition'; *Timon*, IV, iii, 308, 'though it look like thee'; *Twel. Night*, II, v, 136, 'though it be as rank as a fox'; *Tro. & Cress.* II, ii, 33, 'though you bite so sharp,' and five or six other passages, among them the present, wherein, he finds that 'though' can be explained only by 'giving it a *causal* signification, *being as it is, inasmuch as it is, because it is,* or simply *because.*' This, as we have seen, is Collier's suggestion. So complete an inversion of a word's meaning is extremely convenient, but, I fear, a little high-handed. Moreover, several of the passages quoted by 'Senior' are not so desperate, I think, as to be incapable of explanation by some one of the ordinary meanings of 'though.' It is not necessary to suppose that it is Maria's use of 'several' that prompts Boyet to ask 'Belonging to whom?' It is the continuation of his own train of thought, starting in 'so you grant pasture for me.' To grant common of pasture is to grant 'a right of putting beasts [Maria's word] to pasture in another man's soil,'—as Jacobs (*Law Dict.* s. v. *Pasture*), quoting Wood's *Inst.* 196, has it. 'Not so,' says Maria,—that is, she will not grant pasture to him. To whom, then, Boyet naturally asks, does the right of pasture belong?—ED.

244, 245. (which . . . eyes)] To THEOBALD we owe the restriction of this parenthesis within its proper bounds.

244. seldome] Is it not strange that neither Walker nor Keightley has proposed *seld* for 'seldom,' *ex metri gratiâ?*—ED.

251. court] This may be, metaphorically, a court-yard, or the tribunal where all love-causes are decided.—ED.

His hart like an Agot with your print impreſſed,
Proud with his forme, in his eie pride expreſſed.
His tongue all impatient to ſpeake and not ſee,
Did ſtumble with haſte in his eie-ſight to be,
All ſences to that ſence did make their repaire,
To feele onely looking on faireſt of faire:
Me thought all his ſences were lockt in his eye,
As Iewels in Chriſtall for ſome Prince to buy. (glaſt,
Who tendring their own worth from whence they were
Did point out to buy them along as you paſt.
His faces owne margent did coate ſuch amazes,
That all eyes ſaw his eies inchanted with gazes.

252. *Agot*] *agat* Rowe ii. *agate* Mal. Cam. Glo.
252, 253. *impreſſed...expreſſed*] *impress'd...express'd* Dyce, Cam. Glo.
254. *tongue*] *tongue,* Theob. et seq.
257. *feele*] *feed* Kinnear.
258. *lockt*] *lokt* Q. *lock'd* F_3F_4.
260. *Who*] *Who,* Cap. et seq.
from whence] *from where* Q, Cap. Mal. Steev. Var. Coll. Dyce, Sta. Cam. Glo.
260. *glaſt*] *glass'd* Cap.
261. *point out*] Ff, Rowe,+, Var. Ran. Knt, Hal. *poynt you* Q, Cap. et cet.
them] *them,* Theob. et seq.
262. *faces*] *face's* Theob.
coate] Q_1F_2. *coat* F_3F_4 Rowe i. *cote* Hal. *quote* Q_2, Rowe ii et cet.

253. **his forme**] 'His' refers to 'heart.'

254. **His tongue,** etc.] JOHNSON: That is,—his tongue being impatiently desirous to see as well as speak.—STEEVENS: 'Although the expression in the text is extremely odd, I take the sense of it to be that,—his tongue envied the quickness of his eyes, and strove to be as rapid in its utterance, as they in their perception.'—*Edinburgh Magazine,* Nov. 1786.—DYCE (*Few Notes,* 52) quotes these two notes, and adds:—'Now, it would be difficult to say which of these notes is least to the purpose. The context distinctly shows that the meaning is—His tongue, *not able to endure* the having merely the power of speaking without that of seeing.' [Unquestionably Dyce is right.]

257. **To feele onely**] JOHNSON: Perhaps we may better read:—'To *feed* only *by* looking.'—DYCE (*Few Notes,* 52): There is no necessity for any alteration. The meaning is—That they might have no feeling but that of looking.

260, 261. **whence . . . out**] The *where* and the *you* of the Quarto are certainly improvements. In regard to 'point you,' KEIGHTLEY (*Exp.* 103) conjectures '*prompt* you' or '*tempt* you,' and adds, 'I have adopted the former.' But is not this improving Shakespeare?

262, 263. **owne margent . . . his eies**] WHITER (p. 109) quotes the noteworthy comparison of a *lover* to a *book* and its *margin* in *Rom. & Jul.* I, iii, 81–92, beginning, 'Read o'er the volume of young Paris' face,' etc., and then gives, as being in the same vein of imagery, the present passage and also *R. of L.* 99–102: 'But she, that never coped with stranger *eyes,* Could pick no meaning from their parling looks. . . . Writ in the glassy *margents* of such *books.*' 'The comments,' he goes on to say, 'on ancient books were printed in the *margin.*' Again in IV, ii, 123, of the present play, 'Studie his byas leaues, and makes his *booke* thine *eyes.*' [It is not to

Ile giue you *Aquitaine*, and all that is his,
And you giue him for my ſake, but one louing Kiſſe.
Prin. Come to our Pauillion, *Boyet* is diſpoſde.
Bro. But to ſpeak that in words, which his eie hath diſclos'd.
I onelie haue made a mouth of his eie,
By adding a tongue, which I know will not lie.
Lad. Ro. Thou art an old Loue-monger, and ſpeakeſt skilfully.
Lad. Ma. He is *Cupids* Grandfather, and learnes news of him.
Lad. 2. Then was *Venus* like her mother, for her father is but grim.
Boy. Do you heare my mad wenches?
La. 1. No.
Boy. What then, do you ſee?
Lad. 2. I, our way to be gone.
Boy. You are too hard for me. *Exeunt omnes.*

264, 265. As quotation, Hal.
264. *Ile*] *He'll* Gould.
and] Om. Q_2.
265. *And*] QFf, Rowe. *An'* Theob. ii, Warb. Johns. *An* Theob. i et cet.
my] *their* Gould.
266. *Pauillion,*] *pavillion.* Rowe ii. *pavillion;* Theob. et seq.
diſpoſde.] QFf, Rowe, Pope, Hal. Dyce, Wh. Cam. Ktly. *dispos'd*— Theob. ii, et cet.
267. *Bro.*] F_1. Bo. Q.
270. Lad. Ro.] Ff. Lad. Q. Rosa. Rowe. Mar. Cap.
270. *Thou art*] *Thou'rt* Cap.
ſpeakeſt] QFf, Rowe, +, Hal. Dyce, Wh. Cam. Glo. Ktly. *speak'st* Cap. et cet.
272. Lad. Ma.] Ff. Lad. 2. Q. Mar. Rowe. Cat. Cap.
Grandfather] *Graundfather* Q.
274. Lad. *2.*] Ff. Lad. 3. Q. Rosa. Rowe.
mother,] *mother;* Cap. et seq.
277. La. *1.*] Ff. Lad. Q. Mar. Rowe.
279. Lad. *2.*] Ff. Lad. Q. Rosa. Rowe.

be supposed that, in this quotation, Whiter takes the verb 'leaues' to be a noun.] And again in *Mid. N. Dream*, II, ii, 126: 'Reason . . . leades me to your eyes, where I orelook Love's stories written in Love's richest booke.'

262. **coate**] See IV, iii, 89.

266. **disposde.**] DYCE, in a note in Beaumont & Fletcher's *Wit without Money*, V, iv, where Lady Heartwell says to Valentine, 'You are dispos'd, sir,' remarks that this word 'disposed' is 'explained by Weber *merry*; but it means something more, viz., wantonly merry, inclined to wanton mirth. The word occurs in *Love's Lab. Lost* [in the passage before us], which has not been understood by the modern editors of Shakespeare; for (in opposition to the old eds.) they put a break after "dispos'd," as if the sentence were incomplete.' Again (*Remarks*, 37): Boyet, choosing to understand the word simply in the sense of *inclined*, immediately adds, 'But to speak,' etc. [Dyce also adds a number of passages from other dramatists where 'disposed' bears the meaning he justly ascribes to it. See *Twelfth Night*, II, iii, 82, where Sir Andrew uses it as Dyce interprets it.] HALLIWELL finds

Actus Tertius. [*Scene I.*]

Enter Broggart and Boy. 2

Song.

Bra. Warble childe, make paſſionate my ſenſe of hearing. 5

Boy. Concolinel.

1. Actus Tertius.] Actus Tertia. Ff. Om. Q. Act III. Scene I. Rowe. Scene II. Cap.
The Park. Pope. Another Part of the same. Cap. The Same. Cam.
2. Enter...] Enter Armado and Moth. Rowe.
Broggart] F_1.
and] and his Q.
3. *Song.*] Om. Q, Theob. et seq.
4 and throughout, Bra.] Arm. Rowe et seq.
6 and throughout, Boy.] Moth. Rowe et seq.
Concolinel.] Q, Cam. Glo. *Concolinel.*— Ff, Rowe. *Concolinel*— Pope et cet. (subs)
[singing. Theob. et seq. (subs.)

a guide to the meaning in the punctuation. 'The verb *disposed*,' he observes, 'when followed by a comma or any pause, was used in two senses: one of which was of a licentious kind, and implied,—inclined to wanton mirth, and, indeed, frequently to something beyond that. The other meaning was merely,—disposed or inclined to be merry, and it is used in this latter sense in the present instance, as well as again in V, ii, 519. . . . There is little beyond playful badinage to be discovered in the conclusion of Boyet's address.'

1. **Actus Tertius**] Both THEOBALD and CAPELL adopt a division of the Acts different from that of the Folio. They here continue the Second Act, and begin the Third at what is the Fourth Act in the Folio. There they part company. Theobald's Act IV corresponds to Act V of the Folio (misprinted *Actus Quartus*) and continues to V, ii, 346, where his Act V begins. Capell's Act IV begins at what is by all other editors, except Theobald, made Act IV, scene iii; and his Act V begins at what is usually marked Act V, scene ii.

4. **passionate**] Jessica sighs forth, 'I am never merry when I hear sweet music.' Hence, apparently, SCHMIDT concludes that here 'passionate' means *sorrowful*. It means more,—it is a lover's luxury of woe. 'Ah, c'était le bon temps!' exclaims Sophie Arnould, 'j'étais bien malheureuse!' A plaintive love-song was of old termed a *passion*. In *Greene's Tu Quoque*, after Gartred had lamented the necessity of concealing her love, her sister Joice, who had overheard the conclusion of the plaint, exclaims, 'Faith, sister, 'twas an excellent passion!' In Lodge's *Rosalynde* (p. 332 in *As You Like It*, of this edition) the love verses which Montanus inscribed in the bark of a tree are, more than once, called a 'passion'; and on p. 368, Phoebe's Sonnet is 'a replie to Montanus passion.' 'The Passionate Pilgrim' conveys the same idea of plaintive love-songs. Thus, Armado desires Moth to warble a song that will fill his sense of hearing with despairing love.—ED.

6. **Concolinel**] JOHNSON: Here is apparently a song lost. [Had Dr Johnson taken the trouble to examine this Act in the Folio, a trouble he never took, it is to be feared, either for this Act or for any other, he would have seen that in line 3 the stage-manager is warned to have in readiness a 'Song,' which

[6. Concolinel]

could not well have been given beforehand, inasmuch as the words and air were left to the choice or the capacity of the singer of the company.—ED.]—STEEVENS: Sometimes yet more [than the song] was left to the discretion of the ancient comedians, as I learn from the following circumstance in Heywood's *Edward IV.* Part ii:—'Jockey is led whipping over the stage, speaking some words, but of no importance.' [This stage-direction does not appear in the Reprint, by The Shakespeare Society, but instead in V, ii, we find merely 'Jocky is led over the stage to be whipt.'] Again, in *Greene's Tu Quoque*, 'Here they two talk and rail what they list.'[—p. 255, ed. Hazlitt-Dodsley. On the next page we find the following similar stage-direction:—'Here they talk,' etc.] Not one of the many songs supposed to be sung in Marston's *Antonio's Revenge* is inserted; but instead of them, *Cantant.* [In *Twelfth Night*, II, iii, 72, we find 'Catch sung.']—HUNTER (i, 268): I venture to suggest that this word, if word it is, is a corruption of a stage-direction, *Cantat Ital.* for *Cantat Italicé*; meaning that Moth here sings an Italian Song. It is quite evident from what Armado says, when the song was ended,—'Sweet air!'—that a song of some sort was sung, and one which Shakespeare was pleased with, and meant to praise. If Moth's song had been an English song, it would have been found in its place, as the other songs are. [This is far from certain. Hunter, too, it is to be feared, had not recently examined his Folio.—ED.]—HALLIWELL: Probably the burden of some song; in the same way, Pistol quotes the burden of an old Irish song, *Calen o custure me*, in *Henry the Fifth.* An anonymous critic thinks that it is some corruption of the old Irish air of *Coolin.* Hunter's suggestion is most unlikely, the word not being placed as a stage-direction in any of the early copies. When the play was produced, in 1597, Italian music for a single voice, according to the authority of Dr Rimbault, was almost unknown in this country.—KEIGHTLEY (*N. & Qu.* II, xi, 36, 1861) expressed the opinion that the word is Irish, 'the second and third syllables being the Irish *Colleen*'; and that the whole phrase was '*Do'n colleen alwin*, To the lovely girl, the printer giving *C* for *D*.'—'EIRIONNACH' (*Op. cit.* p. 214) accepts Keightley's suggestion of an Irish origin of the word, and furthermore says that 'it would not be difficult to give other Irish words which it might stand for, *e. g. Can cailin gheal* (pronounce *Con colleen yal*), *i. e.* "Sing, maiden fair!" or again, *Caoin Cuillenain* (*Keen Cullenan*), *i. e.* "Cullenan's Lament," or "Connellan's Lament," if we read *Caoin Coinallain.*'—KEIGHTLEY replied (*Op. cit.* p. 276) that he was more than ever convinced that the word was Irish, and regarded 'Eirionnach's' first conjecture as better than his own.—COLLIER (ed. ii): Probably a corruption of *Con Colinel*, an Italian air with that commencement, now not known. In the MS it is made to appear that the Page was singing a song beginning 'See my love,' when the act commenced, and that he subsequently introduced an Italian air, opening with the words *Amato bene.* The practice of different theatres at different times might vary in this respect; when the old corrector saw the play, most likely, two songs were given instead of one,—first an English song, and afterwards an Italian one, the boy being a proficient in music.—R. G. WHITE (ed. i): The corruption is probably irremediable; but it has occurred to me that the word might be a distorted direction for musical expression (as almost all such begin with *con*) which had been ignorantly foisted into the text instead of the first words of the song.—MARSHALL: I would suggest that it is the beginning of some French song, the first words, or, perhaps, the refrain, of which might have been *Quand Colinelle.* Moth says immediately afterwards, 'Master, will you win

Brag. Sweete Ayer, go tenderneſſe of yeares: take this Key, giue enlargement to the ſwaine, bring him feſtinatly hither: I muſt imploy him in a letter to my Loue. 7 10

Boy. Will you win your loue with a French braule?

7. *Ayer,*] *Air!* Theob. et seq.
8. *enlargement*] *enlaregment* F_4. *inlargement* Rowe, +.
11. *Will*] Ff, Rowe, Wh. i. *Maiſter, will* Q, Pope et cet.
braule] *brawl* Pope.

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your love with a *French* brawl?' [In Clement Robinson's *Handefull of pleasant delites*, 1584, there is (p. 33, ed. Arber), 'A Sonet of a Louer in the praise of his lady. To Calen o Custure me: sung at euerie lines end.' This tune, in the form 'calmie custure me,' Pistol quotes, in *Henry V.*, as Halliwell has remarked, and the words are now accepted as Irish, somewhat distorted. In view of the statements, just quoted from *Notes and Queries*, it seems not unlikely that 'Concolinel' may be traced to the same source.—ED.]

8, 9. **festinatly**] Used only here. 'Festinate,' if it be the true reading, is used as an adjective in *Lear*, III, vii, 9. Both words were apparently coined by Shakespeare. *Festination*, according to the *N. E. D.*, is found in Elyot's *Image of Governance*, ed. 1556. Cotgrave defines the French *Festination* by 'Festination, speed, hast, quicke proceeding.'—ED.

11. **French braule**] MURRAY (*N. E. D.*): 2. A kind of French dance resembling a cotillon. It is formed on the verb, *Brawl* v^2, which is possibly an adaptation of French *braule-r*, to move from side to side.—Cotgrave gives, '*Bransle: m.* A totter, swing, or swidge . . . also, a brawle, or daunce, wherein many (men, and women) holding by the hands sometimes in a ring, and otherwhiles at length, moue altogether.'—DOUCE (i, 217): With this dance balls were usually opened. *Le branle du bouquet* is thus described in *Deux dialogues du nouveau langage François, Italianizé*, etc., Anvers, 1579:—'Un des gentilhommes et une des dames, estans les premiers en la danse, laissent les autres (qui cependant continuent la danse) et se mettans dedans la dicte compagnie, *vont baisans par ordre toutes les personnes qui y sont*: à sçavoir le gentil-homme les dames, et la dame les gentils-hommes. Puis ayans achevé leurs baisemens, au lieu qu'ils estoyent les premiers en la danse, se mettent les derniers. Et ceste façon de faire se continue par le gentilhomme et la dame qui sont les plus prochains, jusques à ce qu 'on vienne aux derniers,' p. 385. [In the foregoing extract the Italics are Douce's, who evidently understood the old French 'baisans' as in some way meaning *kisses*, and thereby converted a stately, formal dance, with its deferential obeisances (*baissans* and *baissemens*), into a general and indiscriminate osculation. He goes on to say that it is probably to this dance that the Puritan Stubbes alludes in his *Anatomie of Abuses*, p. 114, ed. 1595, 'where he says, "what clipping, what culling, what *kissing and bussing, what smouching and slabbering one of another* [Italics Douce's] . . . is not practised everywhere in these dauncings?"' He adds two extracts from Northbrooke's *Dicing, Dauncing* etc., where 'kissing' and 'bussing' during a dance are referred to. It would not have been worth while to notice this mistake of Douce had it not been adopted by more than one subsequent editor. Moth specifies the 'French brawl,' which is vague. There were possibly as many 'brawls' or *bransles* as there were Provinces in France. Probably no popular dance is more ancient, or has had a

Bra. How meaneſt thou, brauling in French? 12
Boy. No my compleat maſter, but to Iigge off a tune
at the tongues end, canarie to it with the feete, humour 14

12. *thou,...French?*] Ff, Rowe, +. *thou?...French.* Q. *thou?...French?* Cap. et cet. 14. *with the*] Ff, Rowe, Wh. i. *with your* Q, Pope et cet.

more enduring life; during six centuries it swayed mankind, and is the parent of the minuet, of the cotillon, and of all our modern dances, hardly excluding the waltz, which, however, is now become so earth-bound that the lovely dancers no longer need be-jewelled garters. Mlle. LAURE FONTA, the able editress of Thoinot Arbeau, believes that the Loraine dance referred to in *The Romaunt of the Rose*, line 759 et seq., was a bransle. Pepys mentions it, under the name of *Brantle*, on 31 December, 1662; and again as *Bransles* on 15 November, 1666. 'The brawl,' says HALLIWELL, 'continued popular for a very long period, and a new version of it was introduced into one of Playford's works published in 1693.' Possibly, our best authority on all the dances at court, in Shakespeare's time, is the *Orchesographie* of Thoinot Arbeau (an anagram of Jehan Tabourot), published at Lengres, in 1589 (reprinted and edited by Laure Fonta, Paris, 1888). Arbeau's general descriptions are intelligible enough, but when it comes to minute instructions with 'pied gaulche largy' or 'pied en l'air droit,' or 'greue droicte ou pied en l'air,' only those have a clew to the labyrinth who are 'born under the star of a galliard.' 'The branle is performed,' he says on p. 27, 'in four beats of the tabor which accompany four modulations of the song played by the pipe, the feet are kept together, and the body gently inclined toward the left for the first modulation, then toward the right, looking modestly at the spectators during this second measure; then again toward the left for the third modulation. And for the fourth modulation toward the right, the while sweetly and discreetly casting furtive glances at your Damoiselle.' This is a 'branle' introduced as a part of a 'basse-danse.' What with the self-conscious, albeit 'modest,' glances at the spectators, and the veiled oeilliades (commanded to be 'furtive') at the Damoiselle,—can we wonder at its tenacity of life? On pp. 68, 69, Arbeau expounds the 'double brawl': 'At a festival, the musicians generally begin the dancing with a double brawl, commonly called the common brawl; next they give the simple brawl, then follows the gay brawl, and conclude with the brawls of Bourgoigne, which some call the brawls of Champaigne. The sequence of these four kinds of brawls is adapted to the three stages of dancers: The old folks sedately perform the double and the simple brawls; the young married people dance the gay brawls; and those, younger still, gaily dance the brawls of Bourgoigne. And all acquit themselves as best they can, according to their age, and skill.' Arbeau gives the music and the steps of twenty-two different brawls.

13. **Iigge off**] MURRAY (*N. E. D.*): *Jig*, the verb, is closely related to Jig, the substantive, but not known so early. In some senses it approaches the obsolete French *giguer* (15th c.), to gambol, freak, sport, nasalised *ginguer* to leap, kick, wanton (which is apparently not related to old French *gigue*); but this resemblance may be merely accidental, or due to parallel onomatopoeic influence, the large number of words into which *jig-* enters indicating that it has been felt to be a natural expression of a jerking or alternating motion.

14. **tongues end**] This shows that whatever may be the French brawl that Moth

it with turning vp your eie : ſigh a note and ſing a note, 15
ſometime through the throate : if you ſwallowed loue
with ſinging, loue ſometime through : noſe as if you
ſnuft vp loue by ſmelling loue with your hat penthouſe- 18

15. *eie :*] Ff, Rowe, Wh. i, Rlfe. *eyes*, Dyce ii, iii, Huds. *eylids*, Q, Pope et cet.

16. *ſometime*] *something* Rowe i. *sometimes* Rowe ii,+.

throate :] *throat*, Theob. et seq.

if] *as if* Theob. et seq.

17. *ſinging, loue*] Ff, Rowe, Pope. *ſinging loue* Q. *singing love ;* Theob. et seq. (subs.)

17. *ſometime*] *sometimes* Theob. Warb. Johns.

through : noſe] Q. *through the nose*, Ff et seq.

18. *ſnuft*] Ff. *ſnufft* Q. *ſnuffe* Griggs's Facsimile.

loue with] Q. *love, with* Ff, Rowe, Pope. *love ; with* Theob. et seq.

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had in mind, it was one which was accompanied by a song, as were so many ancient dances.—ED.

14. **canarie**] MURRAY (*N. E. D.*) : To dance the canary, which was a lively Spanish dance, the idea of which is said to have been derived from the aborigines of the Canary Islands. [Arbeau (p. 95, *verso*) inclines to believe that 'the name was derived from some ballet composed for a masquerade where the dancers were dressed like Kings and Queens of Mauritania, or else as savages with plumage of divers colours. It is danced in the following manner :—A young man leads out a Damoiselle, and, dancing together to the music of an appropriate air, conducts her to the end of the hall and there leaves her. He then returns to the place where he began, all the while gazing at his Damoiselle ; he then advances to rejoin her, making certain steps, and then retreats as before. Next, the Damoiselle advances executing the same steps, before him, and thereupon retires to her place. And thus these alternate advances and retreats continue as long as their resources in steps afford opportunity ; observe that these steps are very lively and yet strange, bizarre, and strongly suggestive of savages. You may learn them of those who can teach them, and can yourself invent new ones ; I will give you merely the air of this dance, and a few of the steps which dancers generally make, and spectators take pleasure in seeing.' One of these steps appears to be to 'lift up the leg very high and then bringing it to the ground scrape the foot backward as though treading out spittle or killing a spider.'—ED.]

15. **eie**] R. G. WHITE (ed. i) : The Qto has *eye-lids* ; but it is the eye and not the eye-lid that affected people raise ; and the eye-lid, when raised, is lifted, not turned-up ; yet in spite of this and the authority of the Folio, every editor hitherto has silently followed the Qto. [Just as R. G. White himself followed it in his second edition. I cannot see that the Qto gives us here an improvement. If any change be needed, Dyce's plural form, *eyes*, seems sufficient.—ED.]

16. **if**] It is to THEOBALD that we are indebted for properly changing 'if' into '*as* if,' and for correcting the perverse punctuation in the three following lines.

18. **penthouse-**] HALLIWELL : An open shed or projection over a door or shop, forming a protection against the weather. The house in which Shakespeare was born had a penthouse along a portion of it. [Its pronunciation may be gathered from Hollyband's *Dictionarie*, 1593 :—'*Auvent* an arbour, a shadowing place : *m. Se pourmener soubs les Auvens*, to walke vnder pentices.' See *Much Ado*, III, iii, 102, of this edition.]

like ore the ſhop of your eies, with your armes croſt on your thinbellie doublet, like a Rabbet on a ſpit, or your hands in your pocket, like a man after the old painting, and keepe not too long in one tune, but a ſnip and away: theſe are complements, theſe are humours, theſe betraie nice wenches that would be betraied without theſe, and make them men of note: do you note men that moſt are affected to theſe?

20. *thinbellie doublet*] F_3F_4, Rowe, Pope. *thinebelly doublet* F_2. *thinbellies doblet* Q. *thin belly-doublet* Var. '78, '85, Ran. Mal. Steev. Var. Knt, Sing. Ktly. *thin belly's doublet* Coll. i, ii, Dyce i. *thin belly doublet* Wh. i. *thin--belly doublet* Theob. et cet.

Rabbet] *rabbit* Var. '73.

23. *complements*] *complishments* Han. '*complishments* Warb.

24. *theſe,*] *these;* Cap. et seq. (subs.)

25. *them men of note: do you note men that*] QFf, Rowe i, Pope i. *them men of note: do you note, men that* Rowe ii. *the men of note: do you note men that* Pope ii. *the men of note: do you note men, that* Theob. Johns. *the men of note, (do you note men?) that* Var. '73, '78, '85, Ran. *them men of note, (do you note, men?) that* Mal. Steev. Var. Coll. Sing. Sta. Wh. *them men of note, do you note, men that* Hal. *them men of note, (do you note me?) that* Han. et cet.

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19. **crost**] HALLIWELL furnishes many quotations to show that this was 'a very usual fashion with fantastic lovers.'

20. **thinbellie**] STAUNTON: Modern editors, except Capell, have 'thin belly--doublet'; but surely *thin-belly*, 'like a rabbit on a spit,' is more humorous. *Belly--doublet* is, in fact, nonsense. The doublets were made some without stuffing,—thin bellied,—and some bombasted out:—'Certaine I am, there neuer was any kinde of apparell euer inuented that could more disproportion the body of man then these Dublets with great bellies hanging down . . . and stuffed with foure, fiue or six pound of Bombast at the least.'—Stubbes, *Anatomie of Abuse* [p. 55, New Sh. Soc. Reprint. The *Text. Notes* show that Staunton not only overlooked the First Folio, but also Theobald, whom Capell followed.]

21. **the old painting**] STEEVENS: It was a common trick among some of the most indolent of the ancient masters, to place the hands in the bosom or the pockets, or conceal them in some other part of the drapery, to avoid the labour of representing them, or to disguise their own want of skill to employ them with grace and propriety. [Is the curiosity unpardonable that would fain know the names of some of these 'indolent' or incompetent 'ancient masters'? Does not the definite article '*the* old painting,' somewhat weaken Steevens's remark?—ED.]

23. **complements**] See I, i, 180.

23. **humours**] WHALLEY (Note on *Every Man out of his Humour*, After the Second Sounding, p. 16, ed. Gifford): What was usually called the *manners* in a play or poem, began now to be called the *humours*. The word was new; the use, or rather, the abuse of it was excessive. It was applied upon all occasions, with as little judgement as wit. Every coxcomb had it always in his mouth; and every particularity that he affected was denominated by the name of *humour*.

25. **them men of note**, etc.] THEOBALD (*Sh. Rest.* p. 172): The poet's mean-

Brag. How haſt thou purchaſed this experience? 27
Boy. By my penne of obſeruation.

28. *penne*] Q_1F_2. *pen* $Q_2F_3F_4$, Rowe, +. *pain* or *ken* Theob. conj. *sum* Joicey. *penny* Han. et cet.

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ing is, I conceive, that [the men in love] not only inveigle the young girls, but make the men taken notice of, who affect them. Correct therefore 'make *the men* men of note; Do you note men,' etc., or 'make the men of Note,' etc. [This latter conjecture Theobald adopted in his edition.]—MONCK MASON (*Additional Comments*, etc., p. 16): I think the reading, [Hanmer's] 'do you note *me*' instead of *men*, a happy amendment; or, we may read, with equal propriety, '(do you note, man).'—HALLIWELL: The old text may be retained with the punctuation here adopted [merely a comma after 'note'] the construction being consistent with sense, though somewhat harsh. The words *them* and *men* were frequently printed for each other in early works, a circumstance which in itself suggests other modes of fashioning the passage, *e. g.*,—'and make men, men of note, do you note, men that most are affected to these';—'and make them men of note, do you note them, that most,' etc. The former of the two readings last mentioned may be considered by many readers exactly in consonance with the character of the language of Moth, who is fond of jingling, verbal repetitions; but the only safe rule to be followed in cases like the present, is the preservation of the original text when a fair sense can be derived from it. [Halliwell's reading is, I think, much to be preferred; it involves merely a change of punctuation, which throughout this speech is more than usually defective.—ED.]

28. **penne**] FARMER: The allusion is to the famous old piece, called, *A Penniworth of Wit.*—HALLIWELL: In the tale, 'Here foloweth how a marchande dyd his wyfe betray,' MS Cantab. Ff. ii, 38, the wife gives her husband a penny on his departure from home: 'Ye schalle have a peny here, As ye ar my trewe fere; Bye ye me a penyworthe of wytt.' This story was generally called the *Pennyworth of Wit.* It was printed more than once in the Sixteenth Century, and is mentioned in Laneham's *Letter*, 1575, as 'the Chapman of a Peneworth of Wit.'—COLLIER (ed. ii): The MS Cor. alters it to '*paine* of observation,' [anticipated by Theobald, Nichols, *Illust.* ii, 320,] as if Moth meant that he had purchased experience by the pains he took to observe. The allusion may be, as Hanmer suggested, to the often reprinted tract called 'A Pennyworth of Wit.' [Any allusion to this tract in Hanmer has escaped me. Collier, having said in his *Notes and Emendations*, etc., p. 85, that what 'most militated against this alteration [to *pain*] is the figurative use of the word "purchased" for *obtained*, by Armado,' DYCE (*Few Notes*, p. 52) fulminates: 'Instead of "What *most militates against* this alteration," Mr Collier ought to have said, "What *utterly annihilates* this alteration."' Possibly, Armado uses the stately word 'purchase' instead of the humble *bought*, not so much in a 'figurative' sense, as in an ill-defined legal sense; in law, real estate, howsoever acquired other than by descent, is by 'purchase.'—ED.]—STAUNTON: 'Penny' in days of yore was used metaphorically to signify money, or means generally. In the *Roxburgh Collection of Ballads*, i, 400, is an old ballad, 'There's nothing to be had without Money'; the burden of which is 'But God a mercy penny.' It is much too long to quote in full, but a few of the stanzas may be amusing to those who are not familiar with the quaint old lays which solaced and delighted our forefathers:—

Brag. But O, but O.
Boy. The Hobbie-horſe is forgot. 30

29. *But O, but O.*] *But O, but O*— Rowe ii, +. *But, o, but, o,*— Cap. et seq. (subs.)

30. *The...forgot*] As a quotation, Han. Cam. Glo.
The] —*the* Cap.

'1. You gallants and you swaggering blades,
Give ear unto my ditty;
I am a boon companion known,
In country, town, or city;
I always lov'd to wear good clothes,
And ever scorned to take blows
I am belov'd of all me know,
But God a mercy penny.

'8. Bear garden, when I do frequent,
Or the Globe on the Bankside,
They afford to me most rare content
As I full oft have tried.
The best pastime that they can make
They instantly will undertake,
For my delight and pleasure sake,
But God a mercy penny.'

30. **Hobbie-horse is forgot**] In Fletcher's *Women Pleased*, IV, i, a Morris-dance is represented, to which Bomby enters 'dressed as the Hobby-horse,' which was composed of a wicker frame, buckled about the performer's waist, or suspended from the shoulders, and to this frame was attached a pasteboard imitation of a horse; the whole thing is a common enough toy for children now-a-days. It seems to have been an extremely popular feature of the May-day games, and excited, therefore, the severe opposition of the Puritans, under the plea that it was a remnant of Popery. Even in the midst of his performance repentance strikes Bomby, the cobbler and Puritan, and at last he breaks out:—'Surely I will dance no more, 'tis most ridiculous. . . . The [hobby-horse] is an unseemly and a lewd beast, And got at Rome by the pope's coach-horses; His mother was the mare of Ignorance. . . . This profane riding, . . . This unedified ambling hath brought a scourge upon us, . . . I renounce it, And put the beast off thus, the beast polluted. [*Throws off the hobby-horse.*] And now no more shall Hope-on-high Bomby Follow the painted pipes of worldly pleasures, And, with the wicked, dance the devil's measures. Away thou pampered jade of vanity! . . . *Farmer.* Will you dance no more, neighbour? *Bomby.* Surely no: Carry the beast to his crib; I have renounc'd him And all his works. *Soto.* Shall the Hobby-horse be forgot, then?' The phrase 'But, O,' or 'For, O' as it appears in *Hamlet*, III, ii, 126, seems to have been a line from a ballad, and Moth merely adds what he mischievously considers the conclusion of Armado's speech. See notes on *Hamlet*, III, ii, 126; and *Much Ado*, III, ii, 67. See also Jonson's *Bartholomew Fair* (p. 463, ed. Gifford, quoted by Theobald): '*Leatherhead.* What do you lack, gentlemen? what is't you buy? rattles, drums, babies— *Zeal-of-the-land Busy.* Peace, with thy apocryphal wares, thou profane publican; thy bells, thy dragons, and thy Tobie's dogs. Thy hobby-horse is an idol, a very idol, a fierce and rank idol; and thou, the Nebuchadnezzar, the proud

Bra. Cal'ſt thou my loue Hobbi-horſe.

Boy. No Maſter, the Hobbie-horſe is but a Colt, and and your Loue perhaps, a Hacknie:
But haue you forgot your Loue?

Brag. Almoſt I had.

Boy. Negligent ſtudent, learne her by heart.

Brag. By heart, and in heart Boy.

Boy. And out of heart Maſter: all thoſe three I will proue.

Brag. What wilt thou proue?

Boy. A man, if I liue (and this) by, in, and without, vpon the inſtant: by heart you loue her, becauſe your heart cannot come by her: in heart you loue her, becauſe your heart is in loue with her: and out of heart you loue her, being out of heart that you cannot enioy her.

Brag. I am all theſe three.

Boy. And three times as much more, and yet nothing at all.

Brag. Fetch hither the Swaine, he muſt carrie mee a letter.

Boy. A meſſage well ſimpathis'd, a Horſe to be embaſſadour for an Aſſe.

31. *Hobbi-horſe*] *a hobby-horse* Han.
32, 33. *and and*] F_1.
33. *and...Hacknie*] Aside. Nicholson ap. Cam.
33, 34. Lines run on, Pope et seq.
41. *liue* (*and this*)] QFf, Rowe. *live.* (*And this*) Pope. *live: and this* Theob.+. *live; and this*, Cap. et seq. (subs.)
41. *without,*] *out of;* Pope, +.
42, 43. *by heart ... by her*] Om. Rowe.
47, 48. *And...all*] Aside. Nicholson ap. Cam.
49. Brag.] Boy. Q_2.
51. *meſſage*] *messager* Sing. *messenger* Coll. ii, iii (MS), Ktly.
51, 52. [Aside. Han.

Nebuchadnezzar of the Fair, that sett'st it up, for children to fall down to, and worship!'—ED.

32. **Colt**] JOHNSON: A 'colt' is a hot, mad-brained, unbroken young fellow; or sometimes an old fellow with youthful desires. [See *Mer. of Ven.* I, ii, 39; 'I that's a colt indeede.']

33. **Hacknie**] A slang term applied to a woman of low character. See Cotgrave: '*Gaultiere:* f. A punke, drab, queane, gill, flirt, cockatrice, made wench, common hackney, good one.' For a possible explanation of these two short lines, see IV, i, 27–33.

41. **without**] Pope's trifling change, *out*, is possibly correct.—ED.

51. **message**] COLLIER (ed. ii): The MS has *messenger*, and so the text ought to run. Costard was to be a *messenger*, not a 'message.' Singer, without the smallest note that he has taken an unwarrantable liberty, prints *messager*, a word

Brag. Ha, ha, What faieſt thou? 53
Boy. Marrie ſir, you muſt ſend the Aſſe vpon the Horſe for he is verie ſlow gated: but I goe. 55
Brag. The way is but ſhort, away.
Boy. As ſwift as Lead ſir.
Brag. Thy meaning prettie ingenious, is not Lead a mettall heauie, dull, and ſlow?
Boy. *Minnime* honeſt Maſter, or rather Maſter no. 60
Brad. I ſay Lead is ſlow.

53. *faieſt*] *say'st* Rowe, +.
53. *thou?*] *thou.* Q_1, ap. Cam. Griggs's Facsimile. *thou?* Ashbee's Facsimile.
55. *ſlow gated*] Hyphenated by Theob. et seq.
58. *Thy*] *the* Q, Cap. Cam. Glo.
58. *meaning*] *meaning,* Rowe.
58. *ingenious*] *ingenuous* Q_2.
58, 59. *is not...ſlow?*] Separate line, Pope et seq.
60. Minnime] Q. Minime Ff. *Minimè* Rowe ii.
60. *or rather*] *or rather,* Theob. et seq.
61. Brad.] F_1.

Shakespeare never used.—ANON. (*Blackwood's Maga.* Aug. 1853): Collier's MS does not perceive that his change destroys the point, and meaning, and pertinency of Moth's remark, which means a mission well concocted, an embassy consistent with itself, which, says Moth, this one is, inasmuch as it is a case of horse (Costard) representing an ass—(to-wit, yourself, master mine).—BRAE (p. 69), whose bitter opposition to Collier and his MS Corrector was extreme, thus vindicates the text: 'What does Moth say?—"A horse to be ambassador for an ass." Does not this mean that the more swift and intelligent animal, to wit, Moth himself, is about to be sent to fetch an ass, by which he means Costard, for the purpose of the latter receiving charge of a letter, or message, which himself the horse, would have conveyed at once, with so much more tact, speed, and certainty? Therefore, Master Moth, whose vanity is piqued, and whose love of fun is balked by being excluded from the delicate mission to Jaquenetta, vents a little spite by saying that the silly love-message is well sympathised or matched, by the equally silly selection of a messenger.' [Brae's interpretation of 'sympathised' as *well matched* seems better than the *well concocted* of Blackwood's 'Anon.,' who is said to have been Lettsom; but I cannot accept his interpretation of the 'horse' and the 'ass.'—ED.]

53. **Ha, ha,**] It is doubtful that this is meant to represent laughter. Armado could hardly have laughed at a remark and then asked what the remark was. I think it should, in a modern edition, be printed 'Hey? hey?' It is the same interrogation that ends Shylock's question, 'What saies that foole of Hagars off-spring? ha.' (II, v, 46). Also Hanmer's stage-direction, '*Aside*' should be retained. It was the last, unpleasant word, 'Ass,' half-muttered, which caught Armado's ear, and he asks sharply what Moth is saying.—ED.

58. **ingenious**] For the spelling, see I, ii, 28; IV, ii, 92.

60. **rather**] STAUNTON: This is always punctuated, 'or, rather, master.' But, from the context, which is a play on *swift* and *slow*, I apprehend Moth to mean by '*rather* master,' *hasty* master; 'rather,' of old, meaning *quick*, *eager*, *hasty*, etc. [Very doubtful.—ED.]

Boy. You are too ſwift ſir to ſay ſo.
Is that Lead ſlow which is fir'd from a Gunne?
Brag. Sweete ſmoke of Rhetorike,
He reputes me a Cannon, and the Bullet that's he:
I ſhoote thee at the Swaine.
Boy. Thump then, and I flee.
Bra. A moſt acute Iuuenall, voluble and free of grace,
By thy fauour ſweet Welkin, I muſt ſigh in thy face.
Moſt rude melancholie, Valour giues thee place.

62. *You are*] *You're* Cap. (Errata.)
ſo] *ſlow* Sta. conj.
63. *fir'd*] *fierd* Q.
67. *flee*] *fly* Rowe, +.
[Exit. Ff et seq.
68. *Iuuenall*] *Juvenile* Rowe ii, +.
voluble] *volable* Q, Cam. Glo.
free] *fair* Coll. MS.
70. *giues thee*] *gives the* F_3F_4, Rowe i.

62. **say so.**] JOHNSON: How is he too swift for saying that lead is slow? I fancy we should read, as well to supply rhyme as the sense, 'to say so *so soon*.'—MONCK MASON: That is, 'you are too hasty in saying that, you have not sufficiently considered it.'—STEEVENS: 'Swift,' however, means ready at replies, so, in Marston's *Malcontent*, 1604, 'I have eaten but two spoonefulls, and me thinkes I could discourse most swiftly and wittily alreadie.' [II, iv. Undoubtedly, at times, 'swift' may mean *ready*, *quick*, or possibly even *rash*, as SCHMIDT here interprets it, yet the idea of swiftness in movement predominates, I think, in the sentence before us, where it is certainly present as an antithesis to 'slow.'

When Dr Johnson suggests that *soon* will supply a rhyme to 'gun,' we must charitably suppose that in pronouncing the latter word he retained the Staffordshire sound of *u*, which, ELLIS says (p. 292), is in general the sound of the received *u* in *full*. Boswell records (Book ii, p. 297) that, when he and Dr Johnson were in Lichfield together, Dr Johnson expatiated in praise of the town and its inhabitants, saying that they 'spoke the purest English.' 'I doubted as to the last article of this eulogy,' adds Boswell, 'for they had several provincial sounds; as *there* pronounced like *fear*, instead of like *fair*; *once* pronounced *woonse*, instead of *wunse*, or *wonse*. Johnson himself never got entirely free of those provincial accents. Garrick sometimes used to take him off, squeezing a lemon into a punch-bowl, with uncouth gesticulations, looking round the company, and calling out, "Who's for *poonsh*?" '—ED.]

67. **Thump**] HALLIWELL: *Thumping* was a technical term in shooting, applied to the stroke of the bullet or arrow. See, 'thou hast thumpt him with thy Birdbolt.' IV, iii, 24.

68. **voluble**] CAMBRIDGE EDITORS: We have followed the first Quarto in reading *volable*, as it has direct reference to Moth's last words, and is in better keeping with the Euphuistic language of the speaker. [But as far as we know, Armado has not yet had a proof of Moth's *volability*. Is it not premature to pronounce him *volable* before his return?—ED.]

69. **Welkin**] JOHNSON: 'Welkin' is the sky, to which Armado, with the false dignity of a Spaniard, ['with a mixture of the highest affectation and false dignity'—*ap.* HALLIWELL] makes an apology for sighing in its face.

70. **Most rude**] COLLIER (ed. ii): The MS gives the appropriate compound

My Herald is return'd. 71

Enter Page and Clowne.

Pag. A wonder Maſter, here's a *Coſtard* broken in a ſhin.

Ar. Some enigma, ſome riddle, come, thy *Lenuoy* begin. 75

Clo. No egma, no riddle, no *lenuoy*, no ſalue, in thee male ſir. Or ſir, Plantan, a plaine Plantan: no *lenuoy*, no *lenuoy*, no Salue ſir, but a Plantan. 79

72–134. In margin, Pope, Han.
Scene II. Pope, +.
72. Enter...] Enter Moth and Costard. Rowe. Re-enter Moth, with Costard limping. Cap.
73. Pag.] Moth. Rowe.
75. *come, thy*] *no* Ff, Rowe.
75, 76. Lenuoy *begin*] *Lenvoy, begin* Rowe. *l'envoy begin* Theob. *l'envoy; begin* Cap. et seq. (subs.)
77. Clo.] Cost. Rowe.
lenuoy, *no ſalue,*] *l'envoy; no salve* Theob. et seq.
77, 78. *in thee male*] Q. *in the male* Ff, Rowe, Theob. Warb. Johns. Var. Ran. Coll. i, Sta. *in the matter* Cap. *in them all* Tyrwhitt, Knt, Coll. ii, iii (MS), Sing. Dyce ii, Wh. Ktly, Rlfe. *in the gall* Perring. *in thy male* Brae, Huds. *in these all* Marshall. *in the world* Tiessen. *in the mail* Mal. et cet.
78. *Or*] *O* QF_3F_4 et seq.
plaine] *pline* Q.
78, 79. *Plantan*] *plantain* Var. '73.
79. *no*] *or* Ff, Rowe, +.
a] Om. Rowe, +.

epithet *moist-eyed*; the old reading was an easy misprint, especially when we bear in mind that *eyed* was, at that date, sometimes spelt *eiede*; the emendation preserves what we are confident Shakespeare must have written. In what way had melancholy shown itself *most rude*? it was proverbially *moist-eyed*. [Collier adopted this substitution in his Second Edition, but abandoned it in his Third.]—DYCE (ed. ii): Mr Collier's MS substitutes *moist-eyed*, not understanding the passage;—nor, indeed, does Mr Collier; to whose question, 'In what way had melancholy shown itself *most rude*?' the answer is pat—'By sighing in the face of the welkin,'—for which Armado is offering an apology.

73. **Costard**] That is, a head; as in *Lear*. See *Dram. Pers.* 12.

73. **broken**] MURRAY (*N. E. D.* s. v. *Break*, I. 5. *b.*): To crack or rupture (the skin); to graze, bruise, wound.

73. **in**] Where we should now use *on*. See, if need be, ABBOTT, § 160.

75. **Lenuoy**] Cotgrave: *Envoy*. A message, or sending; also, th'Enuoy, or conclusion of a Ballet, or Sonnet in a short stanzo by it selfe, and seruing, oftentimes, as a dedication of the whole.—COLLIER (ed. ii): Armado means, 'Come to thy conclusion by beginning.'

77. **egma**] WALKER (*Vers.* 173): If Shakespeare pronounced the word *ænigma*, the *e* as in *end*, this would make Costard's blunder more natural.

77, 78. **in thee male**] JOHNSON: What this can mean, is not easily discovered; if *mail* for a *packet* or *bag* was a word then in use, 'no salve in the mail' may mean, no salve in the mountebank's budget. Or shall we read, in *the vale*. The matter is not great, but one would wish for some meaning or other.—CAPELL'S con-

[77, 78. in thee male]

fidence in the excellence of his own emendation is extreme. 'Study will never help an enquirer,' he remarks, 'to make any sense at all of this passage; alteration must do it; and no fitter term offers, nor will offer hereafter, than "in the *matter*." Armado is told by it,—that, in the *matter* or case of this shin, the speaker wanted none of his "l'envoys, no salve," his only want was a plantan-leaf.'—TYRWHITT: Perhaps we should read, 'no salve in *them all*.'—HALLIWELL: Costard means to say, after mentioning the terms cited by Armado,—'there's no salve in the whole budget of them, sir.' He is desirous of extolling the virtues of the plantain, the excellency of which is again mentioned in *Rom. & Jul.* Dr Sherwen suggests the possibility of there being in the word 'male' an allusion to the name of Costard, also signifying an apple (*malum*); the ingenuity of this supposition rendering it, at all events, deserving of a notice.—BRAE (p. 72): Costard enters with his broken shin, and hears Armado ordering (as he thinks) Moth to bring 'some enigma, some riddle; come, thy l'envoy,' and these words, strange to him, sound like outlandish remedies in which he has not half so much faith as in some homely application of his own. Therefore he hastens to decline them, exclaiming,—'No salve in thy male, sir.—O, sir, plantain—a plain plantain; No l'envoy, no l'envoy;—no salve, sir, but a plantain!' This mode of pointing the last few words is much more intelligible than that found in some editions, whereby Costard is made to reject all salves, as if *plantain* itself were not a salve. He only rejects (half in awe, half in distrust) the abstruse preparations which he imagines Armado is about to try upon him; and, therefore, 'no salve in *thy* male, sir,' is addressed to Armado. This is a very different tone of rejection from the Clown's taking upon himself to pronounce magisterially 'no salve in them all, sir.' How should he say that, of names he knows nothing about?—ULRICI (*Footnote*, Hertzberg's *Trans.* p. 384): I venture the conjecture that the compositor has transposed the two letters *m* and *l*, and instead of *lame* set up the meaningless 'male.' Read therefore 'no salve on' or 'to (for) the lame' and the sense is, it seems to me, tolerably clear: Costard replies that 'to the lame no salve is helpful only plantain.'—DANIEL (p. 25): It should be, I think, *on* or *of them all*. Tyrwhitt's conjecture makes Costard reject the 'egma,' etc., because there is no salve in them, whereas he rejects them because he supposes they are all salves.—B. NICHOLSON (*Shakespeariana*, i, 157, 1884) objects to Brae's change of 'thee' to *thy*, because 'Armado could not have so demeaned himself as to carry a wallet. Neither was he likely to permit his page to carry one. But such rustics as Costard did, as a rule, carry one; and when he answers, he shows by "the male" he meant "*my* male," by looking at it and clapping or touching it. It should be remembered that our old plays were intended to be gestured as well as spoken. Shakespeare in several passages shows that he wrote intending a particular gesture to be used, as in the "ware pensils ho," of Rosaline, and in Malvolio's "or my—some rich jewel."' [Had Dr Johnson consulted Cotgrave he would have found, '*Male: f.* A Male, or Budget'; again '*Valise: f.* A Male, Clokebag, Budget; wallet.' The word is found in Chaucer and elsewhere (Halliwell gives ten or a dozen ante-Shakespearian quotations wherein it bears the same meaning), but it is only needful to show that the word was in use in Shakespeare's own time; this may be shown by the quotation from Cotgrave. The interpretation is not forced which here finds an allusion to such a 'sow-skin budget' as we know Autolycus carried, wherein unguents and salves might as reasonably find a place as court-plaster finds in many a modern pocket-book.—ED.]

Ar. By vertue thou inforceſt laughter, thy ſillie thought, my ſpleene, the heauing of my lunges prouokes me to rediculous ſmyling: O pardon me my ſtars, doth the inconſiderate take *ſalue* for *lenuoy*, and the word *lenuoy* for a *ſalue*?

Pag. Doe the wiſe thinke them other, is not *lenuoy* a

80. *By*] *By my* Walker (*Crit.* ii, 263).
laughter,] *laughter;* Theob. et seq.
81. *thought, my ſpleene,*] *thought, my spleen;* Theob. et seq.
81. *my lunges*] *thy lungs* Cam. Edd. conj.
82. *ſtars,*] *stars!* Theob. et seq.
83. *word*] *world* Ff.
85. *other,*] *other?* Theob. et seq.

81. **spleene**] Here used for excessive mirth, as in *Twelfth Night*, where Maria says, 'If you desire the spleene, and will laughe yourselues into stitches,' III, ii, 68. See, also, 'spleene ridiculous,' V, ii, 123, post. 'By the Splene we are moued to laugh,' says Batman *vppon Bartholome*, lib. Quintus, Cap. 41.—ED.

85, 86. **lenuoy a salue**] FARMER: I can scarcely think that Shakespeare had so far forgotten his little school-learning, as to suppose the Latin *salvé* and the English substantive, *salve*, had the same pronunciation; and yet without this the quibble cannot be preserved.—STEEVENS: The same quibble occurs in *Aristippus, or The Jovial Philosopher*, 1630:—'*Medico.* Salve, Master Simplicius. *Simp.* Salve me? 'tis but a surgeon's complement.'—M. MASON: As the *l'envoy* was always in the concluding part of a play or poem, it was probably in the *l'envoy* that the poet or reciter took leave of the audience. Now the usual salutation among the Romans at parting, as well as at meeting, was the word *salvé*. Moth, therefore, considers the *l'envoy* as a salutation or *salvé*, and then quibbling on this last word, asks if it be not a *salve*.—R. G. WHITE (ed. i): In Shakespeare's day the *l* was pronounced in 'salve,' as it was in 'calf' and 'half,' and as many other letters were which were silent on English lips when Farmer wrote. He should have looked forward a few pages, and taken a lesson from Holofernes, or have come to America; and he would have learned that the English 'salve' and the Latin '*salve*' were enough alike in sound to justify Moth's pun.—BRAE (p. 76): Surely, Moth is not dreaming of the Latin word *salve*; he is thinking of salve, an emollient; which, with wit far above the pitch of Dr Farmer, he likens to *l'envoy*, a propitiatory address. Just as flattery, at the present day, is vulgarly likened to *butter*; or as Dumain, further on in this play, calls upon Biron for 'some *flattery* for the evil, some *salve* for the perjury.' Moreover, it is proved that the Latin salutation *salve* was pronounced in one syllable by an undoubted scholar, engaged at the time in translating a Latin author:—'Take him asyde, and salue him fayre.'—Drant's *Horace*, 1566, Sat. ii, 5. [It is exceedingly doubtful that the word 'salue,' used by Drant, is the Latin salutation; it corresponds to no word or phrase in the original. Drant persistently amplifies his author, and from the general tenour of his version, in the present passage, I think he uses the English word *salve*, and means *to cajole, to flatter*.—ED.]—CROSBY (*Shakespeariana*, i, 89, Jan. 1884): We have seen before in this play that Moth has an acute ear for a pun; but his eye,—mental eye,—is no less acute and he *sees* the English salve and the Latin *salve* as one. Now, how does he get over the pronunciation? Why, as I believe, by spelling the word, letter by letter, thus: 'Is not *l'envoy* a S-A-L-V-E?' [As far as the *l* in the Latin and in the English word is concerned, it is possibly capable of proof that, in Shakespeare's day,

ſalue? (plaine, 86
Ar. No *Page*, it is an epilogue or diſcourſe to make
Some obſcure precedence that hath tofore bin faine.
* I will example it.
* The Fox, the Ape, and the Humble-Bee, 90
* Were ſtill at oddes being but three.
* Ther's the morrall: Now the *Ienuoy*.
* *Pag.* I will adde the *Ienuoy*, ſay the morrall againe.
* *Ar.* The Foxe, the Ape, and the Humble-Bee,
* Were ſtill at oddes, being but three. 95
* *Pag.* Vntill the Gooſe came out of doore,
* And ſtaied the oddes by adding foure.
Now will I begin your morrall, and do you follow with
my *Ienuoy*.
The Foxe, the Ape, and the Humble-Bee, 100
Were ſtill at oddes, being but three.
Arm. Vntill the Gooſe came out of doore,
Staying the oddes by adding foure. 103

87. Page] *Moth* Rowe.
88. *bin*] *been* Ff.
faine] F_2Q_1 (Ashbee). *fain* F_3F_4, Rowe. *ſaine* Q_1 ap. Cam. Griggs (possibly). *ſain* Pope et seq.
89–97. **I will...foure*] Q_1. Om. F_1Q_2 Ff, Rowe.
89. *example it.*] Lines 98, 99 here inserted, Pope, +, Var. '73.
97. *ſtaied*] *ſtay'd* Pope et seq.
97, 103. *adding*] *making* Coll. ii (MS), Sing.
100–103. Om. Theob. Warb. Johns.
102. Arm.] Q. Pag. Ff.

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the two words were pronounced alike. I can find, however, nothing in regard to it in Ellis's *Early English Pronunciation*. As late as 1780, Sheridan, in his *Dictionary*, marks the *l* in *salve* as sounded (Ellis, *op. cit.* p. 1080). To me, however, the discussion seems needless; inasmuch as I can detect no proof whatever that either Armado or Moth uses the Latin word; no one supposes that Costard uses it; and Moth's present question is asked for the purpose of showing that Costard's English word 'salve' was justified by the opinion of the wise. It would have been no justification of Costard's 'salve' to prove that the wise think it a Latin word. This question of Moth is merely a springe wherein to catch Armado; and, as we see, Armado, by his pompous definition, is at once caught. The meaning which Moth attaches to 'salve' as an equivalent to 'l'envoy' is, I think, what Brae suggests: unctuous flattery.—ED.]

87, 88. **it is . . . bin faine**] WALKER (*Crit.* iii, 36): Is this a quotation from some old treatise on the art of composition,—old in Shakespeare's time?

88. **faine**] In this word the f is as clear in Ashbee's *Facsimile* as it is in the Folio; in Griggs's *Facsimile* it is so heavy-faced that it may pass either for ſ or f. See *Text. Notes.*

88–97. Asterisks indicate that lines so marked are found only in the First Quarto.

Pag. A good *Lenuoy*, ending in the Gooſe: would you
deſire more?
Clo. The Boy hath ſold him a bargaine, a Gooſe, that's
flat
Sir, your penny-worth is good, and your Gooſe be fat.
To ſell a bargaine well is as cunning as faſt and looſe:
Let me ſee a fat *Lenuoy*, I that's a fat Gooſe.
Ar. Come hither, come hither:
How did this argument begin?
Boy. By ſaying that a *Coſtard* was broken in a ſhin.
Then cal'd you for the *Lenuoy*.
Clow. True, and I for a Plantan:
Thus came your argument in:
Then the Boyes fat *Lenuoy*, the Gooſe that you bought,

104. Pag.] Om. Ff, Rowe. Arm. Coll. MS.
A good Lenuoy] Continued to Arm. Coll. ii (MS), Sing.
107. *and*] QFf, Rowe. *an'* Theob. ii, +. *an* Theob. i et cet.
109. *ſee* ... Lenuoy,] *see ... l'envoy;* Theob. +, Cap. Var. Mal. Steev. Var. Hal. Sta. *see, ...l'envoy;* Coll. *see—l'envoy;* Dyce. *see; ... l'envoy;* Cam. Glo.
I] *I*, Theob. Warb. Om. Johns. *ay*, Cap. et seq.
110, 111. *Come ... begin ?*] One line, Q_1, Cap. et seq.
111. *begin ?*] Q_1 (Ashbee). *begin.* Q_1 ap. Cam. Griggs.
112, 118. Coſtard] *costard* Glo.
113. *the*] *a* F_3F_4, Rowe, +.
114, 115. One line, Q, Cap. et seq.
116. *bought,*] QFf, Rowe ii, Theob. Coll. *bought.* Rowe i, Knt. *bought;* Cap. et seq. (subs.)

*97, 103. **adding**] COLLIER, in his second edition, but not in his third, followed his MS in reading *making*, for the reason, as he says, 'that "*adding* four" would clearly "not stay the odds."' DYCE (ed. ii) believes that 'the author (however improperly) wrote "by adding four," *i. e.* by adding herself to the others so as to make the number four.' [Unquestionably Dyce is right. The goose stayed the odds by adding a fourth.—ED.]

106. **ſold him a bargaine**] CAPELL (197): 'Selling a bargain' consisted in drawing a person in by some stratagem to proclaim himself fool with his own lips, and is a species of making what is called at this time—an April fool. Into this scrape is Armado archly drawn by his page, taking handle of his stupid 'example'; of which he gives us only the 'moral,' the page following with a 'l'envoy' which suits the moral exactly; this *moral* should mean—a moral enigma. [Cotgrave (s. v. *Beau*): '*Il luy l'a baillé belle.* He hath ſold him a bargaine, he hath giuen him the boots, a gleeke, or gudgeon.']

108. **faſt and looſe**] See I, ii, 150.

111. **begin ?**] Possibly, we have here another example of a difference between copies of the same date. The CAM. ED. notes 'begin.' as the reading of Q_1; it is likewise the reading of Griggs's *Facsimile*. Ashbee's *Facsimile* gives the interrogation mark as in the Folio; so also does Q_2, which, as a rule, follows F_1.

And he ended the market.

Ar. But tell me: How was there a *Coſtard* broken in a ſhin?

Pag. I will tell you ſencibly.

Clow. Thou haſt no feeling of it *Moth*,
I will ſpeake that *Lenuoy*.
I *Coſtard* running out, that was ſafely within,
Fell ouer the threſhold, and broke my ſhin.

Arm. We will talke no more of this matter.

Clow. Till there be more matter in the ſhin.

Arm. Sirra *Coſtard*, I will infranchiſe thee.

121, 122. One line, Q, Cap. et seq.
123. *I*] Om. Warb.
127. *Sirra* Coſtard,] *Sirrah, Costard,* Rowe, +. *Marry, Costard,* Knt ii (Revised), Hal. Sta. Rlfe, Huds. *Sirrah Costard, marry* Col. ii, iii (MS), Sing. Ktly.

117. **market**] GREY (i, 142): The English Proverb, three women and a goose make a market. This is the Italian one, Tre donne & un occa fan un mercato.—Ray's *Proverbial Observations referring to Love.*

120. **sencibly**] Costard takes this in the sense of *feelingly.*

127. **Sirra**] From Costard's reply it has been inferred either that this 'Sirra' should be *marry*, which KNIGHT suggested, or that *marry* should be added after 'Costard,' which is a marginal correction in Collier's MS. DYCE opines that 'surely, the word "enfranchise" is quite enough to suggest the answer of Costard, without the *marry*, which, by the by, is a term of asseveration much too common for the mouth of Armado.' BRAE (p. 76), Collier's bitterest opponent, pronounces *marry* 'a tasteless and unwarrantable interference with the text,' and goes on to say that 'according to the old pronunciation of *one*, "one Frances" becomes *on* Frances, a palpable imitation, by the clown, of the sound of "enfranchise" as affectedly pronounced by Armado.' FLEAY (*Anglia*, vii, 230) here finds an allusion to Essex's marriage to Frances Sidney, which had greatly provoked the anger of the Queen. 'No commentator has suggested a reason,' he says, 'why Costard should "smell goose" in a marriage with Frances rather than with Tib or Joan.' [It seems to me that those who assert it to be beneath Armado's dignity to use the word *marry*, should show us that it is not above Costard's intelligence to suspect a marriage-plot when there has been not the faintest allusion to it. In view of the imperfect condition of the text of this play in general, and of the present scene in particular, I think it is better to cast the responsibility of a pointless remark on a compositor rather than on Shakespeare, and boldly supply a word which the compositor possibly omitted. I prefer the reading of Collier's MS. It merely adds a word, removing none. 'Sirrah' should not have a comma after it; it is pompously given as a title by Armado to Costard.—ED.]

127. **infranchise**] MINTO (p. 375): The word 'franchise' has a curious history in Shakespeare's early plays. This fine-sounding word and its compounds, which Dryden thought worthy of his 'majestic march and energy divine,' was not by any means common among the Elizabethan writers; Spenser does not use it in the first

Clow. O, marrie me to one *Francis*, I ſmell ſome *Lenuoy*, ſome Gooſe in this.

Arm. By my ſweete ſoule, I meane, ſetting thee at libertie. Enfreedoming thy perſon: thou wert emured, reſtrained, captiuated, bound.

Clow. True, true, and now you will be my purgation, and let me looſe.

Arm. I giue thee thy libertie, ſet thee from durance, and in lieu thereof, impoſe on thee nothing but this:

128. Francis] *Frances* Cap. et seq.
129. *Gooſe*] *goose*, Cap. Mal. Steev.
130. *meane,*] *mean* Rowe et seq.
131. *emured*] *immur'd* Rowe, +. *Immurred* Ff et cet. (subs.)
134, 135. *let me...ſet thee*] *set me... let thee* Brae, Huds.
134. *looſe*] *be loose* Coll. MS.
135. *ſet*] *free* Sing. *from*] *free from* Walker (*Crit.* ii, 260), Dyce ii, iii, Coll. iii (MS), Ktly.
136. *lieu*] *lewe* Q.

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three books of his *Faery Queen*, though he has plenty of opportunities. But it was a very favourite word with Shakespeare in his early days. He uses 'enfranchise' in the sense of setting at liberty in *Tit. And.*, in *The Two Gent.*, in *Rich. III.*, twice in *Rich. II.*, and in *Ven. and Ad.*,—all written, according to Malone, before 1593. He seems then to have felt that he had rather overdone the figure; for in *Love's Lab. Lost* (supposed to be his next play), he puts it into the mouth of Armado,—and having thus, with characteristic self-irony, laughed at his own fine-sounding term, he thenceforth uses it more in a political and technical sense, as in *Coriolanus* and in *Ant. and Cleop.*

128. **O,**] I think this should be pronounced *Oho!* and, possibly, so printed in a modernised text.—ED.

131. **emured**] MURRAY (*N. E. D.* s. v. *Immure*, of which *emure* is a variant): 2. To shut up, or enclose within walls; to imprison [as in the present instance]. Compare the French *emmurer*, which may be the immediate source. [See IV, iii, 347, where, according to Murray, 'emured' is used in a transferred and figurative sense. The noun is found in the text of F_1 in *The Prologue* to *Tro. & Cress.*, 'Troy, within whose strong emures, The rauish'd Helen . . . sleeps,' line 8.]

132. **captiuated**] Cotgrave has '*Captiuer.* To captiuate; take in, imprison by, warre; also, to restraine of libertie.' MURRAY (*N. E. D.*) gives an instance of its use here in America as late as 1825: '*Bro. Jonathan*, III, 86. The British . . . captured or captivated four successive patroles.'

135. **set thee from**] COLLIER (ed. ii): The MS has 'set thee *free* from,' but *free* is needless to the sense and is in no old copy. [Collier adopted *free* in his ed. iii.]—LETTSOM (*ap.* Dyce ed. ii): As Mr Collier has rejected this correction [i. e. *free*], I may observe that the same error occurs in Donne's *Sermons*, ed. 1640, p. 235: 'So then Calvin *is from* any singularity in that,' etc., where nobody can doubt that 'is *free* from' is the true reading. [Is it really impossible to 'doubt' that Donne's text needs alteration? See ABBOTT, § 158, where are given many examples of 'from' meaning *apart from, away from*, without a verb of motion. —ED.]

Beare this ſignificant to the countrey Maide *Iaquenetta*: there is remuneration, for the beſt ward of mine honours is rewarding my dependants. *Moth*, follow.

Pag. Like the ſequell I. Signeur *Coſtard* adew. *Exit.*

Clow. My ſweete ounce of mans fleſh, my in-conie

137. *ſignificant*] *significant* [Giving a letter] Coll. (Monovolume.)
138. *remuneration*] [Giving him something. Johns. [Giving him money. Steev.
honours] *honour* Q, Cap. et seq.
139. *follow.*] *follow.*— Exit. Ff.
140. *ſequell*] *sequele* Warb.
140, 141. One line, Q, Pope et seq.
141. Exit.] Om. F_3F_4.
142. *ounce*] *once* Q.
in-conie] Q. *in-cony* Ff, Rowe, +. *ink-horn* Han. *incony* Cap. et seq.

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137. **significant**] DYCE (*Gloss.*): Affectedly used by Armado in the sense of *letter*.

138. **best ward**] That is, the best guard.

140. **sequell**] WARBURTON: *Sequele*, in French, signifies a great man's train. The joke is, that a single page was all his train.—STEEVENS: I believe this joke exists only in the apprehension of the commentator. *Sequelle*, by the French, is never employed but in a derogatory sense. They use it to express the *gang* of a highwayman, not the *train* of a lord; [See Cotgrave, below.] the followers of a rebel, and not the attendants on a general. Thus Holinshed, p. 639 [vol. iii, ed. 1587]:—'to the intent that by the extinction of him and his sequeale, all ciuill warre and inward diuision might ceasse,' etc. Moth uses 'sequel' only in the literary acceptation. [It is to be feared that the extract from Holinshed is one of Steevens's unfair quotations. Had he given the whole passage, it would have been found that 'sequeale' refers only to the Duke of York's children, to his posterity, as thus:—'the duke of Sommerset . . . incessantlie exhorted the councell, that the duke of Yorke . . . might suffer execution, and his children be taken as aduersaries to their natiue countrie; to the intent,' etc., as in Steevens. The matter is of trifling importance and would not have been noticed had not subsequent editors been misled by it. Cotgrave has, '*Sequele: f.* A sequele, following, or consequence, the issue or successe of a thing; also, a great man's trayne or followers.' HEATH (p. 128) thinks that Moth means, 'I follow you as closely as the sequel doth the premises'; and M. MASON (p. 60) that he alludes to the sequel, which follows a preceding part of any story. Of this latter sensible interpretation Schmidt's *Lexicon* furnishes many confirmations, if any be needed.—ED.]

142. **in-conie**] MURRAY (*N. E. D.* s. v. *Incony*): Also inconie, in-conie, in conie, inconey, in conye. (A cant word, prevalent about 1600, of unascertained origin. It appears to have rimed with *money*. Suggestions as to its derivation are that it represents French *inconnu*, or Italian *incognito*, unknown; that it is a variation of *uncanny*, *unconny*, *incautious*, etc.; that it is connected with *unco*, unknown, strange, etc.; but none of these is free from difficulty.)? Rare, fine, delicate, pretty, 'nice.' [The present passage is quoted, also IV, i, 168; Marlowe, *Jew of Malta*, IV, vii; Porter, *Angry Women of Abingdon*, Hij; Middleton, *Blurt, Master-Constable*, II, ii; and Ben Jonson, *Tale of a Tub*, IV, i, where it

Iew: Now will I looke to his remuneration. 143
Remuneration, O, that's the Latine word for three-farthings: Three-farthings remuration, What's the price 145

143. *Iew*] *adieu* Han. *jewel* Warb. [Exeunt Moth and Armado. Cap.

After *Iew*, lines IV, i, 168–176, inserted by Huds. Rlfe.

143, 144. Lines run on, Pope et seq.

144. *Remuneration,*] *Remuneration!* Theob. et seq.

144, 145. *three-farthings*] QFf. *three farthings* Rowe.

145. *Three-farthings*] *Three farthings*, Han. *Three farthings*— Cap. Var. Mal. Dyce, Cam. Glo.

remuration,] QF_1. *remuneration*, Q_2Ff. *remuneration.* Rowe ii et seq.

145, 146. *What's ... remuneration:*] As a quotation, Cap.

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rhymes with *money*, and is the latest in date, 1633. It is found in *Dr Dodypoll*, also, p. 117, ed. Bullen.]

143. **Iew**] CAPELL (p. 198) calls attention to this word as 'a flattering appellation, addressed often in old plays to persons who were no Jews'; and Dr JOHNSON remarks that 'Jew, in our author's time, was, for whatever reason, apparently a word of endearment. So in *Mid. N. Dream*, "Most brisky Iuuenall, and eke most louely Iew," III, i, 97.' But as RITSON justly observes, 'Dr Johnson's quotation by no means proves "Jew" to have been a word of endearment.'

HUDSON here inserts, unwisely, I think, seven lines (168–176) from IV, i. DYCE questioned the appropriateness of these lines to their context, and STAUNTON suggested that they should be transposed to the present place; HUDSON adopted the suggestion. Having just called Moth 'my *incony* Jew,' it is hardly likely that in the very next line Costard should say 'O' my troth most sweet jests! most *incony* vulgar wit.' 'Incony' is too uncommon a word (these are the only places where it is found in all Shakespeare) to occur in two successive lines, unless for some special reason, and none is here apparent. Moreover, in the preceding talk there have been no 'most sweet jests,' no 'vulgar wit' beyond 'selling a bargain,' whereas, in the Folio, this line follows a conversation between Boyet, Rosaline, and Maria, where jest is huddled on jest, of so coarse a quality that, as Maria says, their lips grow foul. Surely this line should never have been removed from its context. And so of the others; if they are not conspicuously appropriate where they stand in the original, still less appropriate are they in the new setting suggested by Staunton. We have no knowledge that Costard had ever seen Armado in company with ladies, kissing his hand, bearing their fans, etc. This objection applies with greater force in a Third Act, which is earlier in the story, than in a Fourth. Until, then, a place for these lines is found more befitting than the present, I think they had better remain undisturbed. See notes, IV, i, 168.—ED.

145. **remuration**] Vernor and Hood's *Reprint* and Staunton's *Photolithograph* here agree with the present Editor's copy of the First Folio in this reading. On the other hand, Booth's *Reprint* has *remuneration*, and so, too, apparently reads the First Folio used by the Cambridge Editors; they record *remuration* as a distinctive reading of the Qto. It is probable that here is one of the many instances which go to prove that sheets were corrected while passing through the press, with the result that copies bearing the same date are found to differ.—ED.

of this yncle? i.d.no, Ile giue you a remuneration: Why? It carries it remuneration: Why? It is a fairer name then a French-Crowne. I will neuer buy and ſell out of this word.

Enter Berowne.

Ber. O my good knaue *Coſtard*, exceedingly well met.

Clow. Pray you ſir, How much Carnation Ribbon may a man buy for a remuneration?

Ber. What is a remuneration?

Coſt. Marrie ſir, halfe pennie farthing.

Ber. O, Why then threefarthings worth of Silke.

Coſt. I thanke your worſhip, God be wy you.

Ber. O ſtay ſlaue, I muſt employ thee:
As thou wilt win my fauour, good my knaue,
Doe one thing for me that I ſhall intreate.

Clow. When would you haue it done ſir?

Ber. O this after-noone.

Clo. Well, I will doe it ſir: Fare you well.

146. *yncle*] *incle* Rowe. *i. d.*] *i. de.* F_3F_4. *five farthings* Rowe i. *a penny* Rowe ii et seq. *no,*] *No.* Rowe ii. *No*, Pope, +. *No;* Cap.

146, 147. *Why?...it remuneration:*] *Why?...it's remuneration:* F_3F_4, Rowe, Pope. *why,...it. Remuneration!* Theob. et seq.

148. *a French-Crowne*] Ff, Rowe, +, Hal. Sing. Ktly. *French-Crowne* Q, Cap. et cet. (subs.)

150. Scene III. Pope, +.

154. *What*] *O what* Q.

155. *halfe pennie*] *halfepennie* Q. *half-penny* Rowe.

156. *threefarthings worth*] *three farthing worth* Q. *three-farthing worth* Cam. Glo. *three-farthing-worth* Cap. et cet.

157. *wy you*] *with you* Rowe, +. *wi' you* Cap. et seq. (subs.)

159. *win*] Om. Q_2. *good my*] *my good* Rowe, +.

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146. **yncle**] MURRAY (*N. E. D.* s. v. *Inkle*): (Derivation not ascertained. Dutch *enkel*, formerly *enchel*, *inchel*, 'single,' is suggested by the sound, and it is quite conceivable that this might be applied to a 'narrow' or 'inferior' tape; but historical evidence is wanting. Identity of origin with *lingle* (as conjectured by some) is out of the question.) A kind of linen tape, formerly much used for various purposes. [See *Wint. Tale*, IV, iv, 238, of this ed.]

147. **It carries it**] HALLIWELL: In other words,—it beats everything. The phrase is a vernacular one.

148. **French-Crowne**] A common name for the baldness produced by disease, and here used with a quibble.

151, 156, 158, 162, 164. **O**] See II, i, 225.

159. **good my knaue**] For the construction, see 'sweet my childe,' I, ii, 64.

Ber. O thou knoweſt not what it is.
Clo. I ſhall know ſir, when I haue done it.
Ber. Why villaine thou muſt know firſt.
Clo. I wil come to your worſhip to morrow morning.
Ber. It muſt be done this after-noone,
Harke ſlaue, it is but this :
The Princeſſe comes to hunt here in the Parke,
And in her traine there is a gentle Ladie:
When tongues ſpeak ſweetly, then they name her name,
And *Roſaline* they call her, aske for her :
And to her white hand ſee thou do commend
This ſeal'd-vp counſaile. Ther's thy guerdon : goe.
Clo. Gardon, O ſweete gardon, better then remuneration, a leuenpence-farthing better : moſt ſweete gar-

166. *know*] *know it* F_3F_4.
168, 169. Line runs on, Cap. et seq. (subs.)
170. *Princeſſe*] *Princes* Q_2.
173. *call her,*] *call her;* Rowe.
175. [gives him a shilling. Johns. Var. '73, Hal. Cam. Glo.
176, 177, 178. *Gardon*] Q, Knt, Hal. Dyce, Wh. Cam. Glo. *Guerdon* Ff et cet.
177. *a leuenpence*] QF_2. *a leavenpence* F_3F_4. *a'leven-pence* Cam. Glo. *eleven pence* Rowe et cet.

176, 177. **remuneration**] WALKER (*Crit.* iii, 36): I imagine that Shakespeare only meant to censure the affected use of the word in conversation. He himself employs it in *Tro. and Cress.* III, iii, 170 :—'Let not virtue seek Remuneration for the thing it was.' [I can detect no more 'censure' in the present use of this word than 'characteristic self-irony' in 'enfranchise.'—ED.]

177. **a leuen**] In *Winter's Tale*, IV, iii, 35, the Clown says '*euery Leauen*'; in *Mer. of Ven.* II, ii, 155, Gobbo says, with Costard, 'a leuen.' HALLIWELL (*Archaic Dict.*) gives *Aleven* as a distinct word, and refers to Maitland's *Early Printed Books at Lambeth*, p. 322; Bale's *Kynge Johan*, p. 80 [where it is spelled *alevyn*]; Minshew, *in v.*; and the following quotations, 'He trips about with sincopace, He capers very quicke; Full trimly there of seven aleven, He sheweth a pretty tricke.'—*Galfrido and Bernardo*, 1570; 'I have had therto lechys aleven, And they gave me medysins alle.'—MS Cantab. Ff. i, 6, f. 46. MURRAY (*N. E. D.* s. v. *Leven*) gives it as a clipped form of *Eleven*.—ED.

177. **better**] STEEVENS gives a 'parallel passage,' pointed out to him by Dr Farmer, from a book entitled *A Health to the gentlemanly Profession of Serving-Men*, by J. M., with the date 1578, which, as Steevens observes, renders it certain that Shakespeare was indebted 'to this performance for his present vein of jocularity.' MALONE doubted the date, and on applying to REED, received the assurance that Steevens had 'committed an error.' COLLIER gives the date as 1598, the year in which the First Qto was printed,—this renders it possible that the story was taken from some early performance of *Love's Labour's Lost*. The extract, here taken from Collier, is as follows :—'There was, sayth he, a man (but of what estate, degree, or calling, I will not name, least thereby I might incurre displeasure of any) that comming to his friend's house, who was a gentleman of good reckoning, and being there

don. I will doe it fir in print : gardon, remuneration. 178

Exit.

Ber. O, and I forfooth in loue, 180
I that haue beene loues whip?
A verie Beadle to a humerous figh : A Criticke, 182

178. *gardon, remuneration.*] *gardon remuneration.* Q. *Guerdon— Remuneration.* Cap. *Gardon! Remuneration!* Cam.

180. *O,*] *O* Q. *O!* Ff et seq.

180, 181. One line, Q, Cap. et seq.

180, 181. *forfooth...whip?*] One line, Han.

182, 183. One line, Q.

182. *Beadle*] *Bedell* Q.

a humerous] QF_2F_3. *an amorous* Theob. conj. (Nichols, ii, 320) Han. *a humorous* F_4 et cet.

Criticke] *Crietick* Q.

182, 183. *A Criticke,... Conſtable.*] One line, Pope et seq.

182, 184. *Criticke, ... Conſtable. ... Boy,*] F_2F_3. *Critick ; ... Conſtable. ...*

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kindly entertayned and well used, as well of his friende, the gentleman, as of his servantes; one of the sayd servantes doing him some extraordinarie pleasure during his abode there, at his departure he comes unto the sayd servant, and saith unto him, Holde thee, heere is a remuneration for thy paynes, which the servant receyving, gave him utterly for it (besides his paynes) thankes, for it was but a three-farthinges piece: and I holde thankes for the same a small price, howsoever the market goes. Now, another comming to the sayd gentleman's house, it was the foresayd servant's good hap to be neare him at his going away, who calling the servant unto him, sayd, Holde thee, here is a guerdon for thy desartes. Now, the servant payde no deerer for the guerdon than he did for the remuneration, though the guerdon was xj d. farthing better, for it was a shilling, and the other but a three-farthinges.'—HALLIWELL: It is, indeed, possible that Shakespeare had seen this in manuscript, for it is a well-known fact that works were frequently handed round amongst an author's friends sometimes for years before their publication. On the other hand, the author of the prose work may merely have constructed the anecdote from what he remembered of Costard's jokes when they were introduced on the public stage. [Halliwell's latter supposition seems preferable. The printed date of *Love's Lab. Lost* is 1598, but it may have been performed several years earlier. The style of the anecdote does not seem to be that of a story told at first-hand. The unwillingness to divulge the gentleman's name looks suspiciously like pretence; furthermore, in the attempt to avoid a repetition of Shakespeare's words, which would have betrayed the origin of the story, the point of the joke is so dulled that it hardly provokes a smile.—ED.]

178. **in print**] STEEVENS: That is, exactly, with the utmost nicety. It has been proposed to me to read 'in *point*,' but, I think, without necessity, the former expression being still in use. [Steevens, hereupon, gives examples from *Blurt, Master Constable*, Decker's *Woman is a Weather-cock*; Halliwell adds others, but Shakespeare is his own best expositor. Touchstone, in *As You Like It*, V, iv, 92, says, 'O sir, we quarrel in print, by the booke'; and Speed in *Two Gent.* II, i, 175, uses the phrase both figuratively and literally, 'All this I speak in print, for in print I found it.'—ED.]

182. **humerous**] HALLIWELL remarks, with truth, that this word 'was used in several senses in Shakespeare's time.' THEOBALD conjectured *amorous* as a substitution for 'humorous'; although it is quite needless to make any change, this con-

Nay, a night-watch Conſtable. 183
A domineering pedant ore the Boy,
Then whom no mortall ſo magnificent. 185
This wimpled, whyning, purblinde waiward Boy,
This ſignior *Iunios* gyant drawfe, don *Cupid*, 187

boy, F_4, Rowe. *critick;...constable,... boy*, Pope, Theob. i. *critic,...constable, ...boy*, Coll. i, ii, Wh. i, Ktly. *critic,...constable;...boy*, Dyce, Coll. iii. *critic;... constable;...boy;* Sta. *Critic,...Constable;...boy;* Glo. Cam. Wh. ii. *Critick; ...Constable;...boy*, Theob. ii et cet.

184, 185. One line, Q.

185. *ſo*] *more* Rowe. *moe* Ktly, conj.

186. *wimpled*] *whimpled* Rowe, +. *whimp'ring* Han.

187. *ſignior* Iunios] QqF_2. *ſignior* Junios F_3. *ſignior* Junio's F_4, Rowe i, Theob. Warb. Johns. Cap. Var. Ran. Mal. *Signior Juno's* Rowe ii. *Signior Junio*, Pope. *Senior-junior*, Anon. ap Theob. Han. et cet.

gyant drawfe] *giant-dwarf* Theob. et seq.

drawfe] F_4.

don] Ff, Rowe. *dan* Q, Cap. *Dan* Pope et cet.

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jecture points conclusively, I think, to the meaning of the text. It is the office of a beadle to whip wanton women. See *Lear*, IV, vi, 158. 'Love's whip' suggested the beadle's lash. Berowne reflected that he had been a very beadle merely to sighs that had been amorous.—ED.

182, 184. **A Criticke . . . Boy,**] Of all the bewildering punctuations recorded in the *Text. Notes*, that of Collier's First and Second Editions seems to me the best; even this I would modify by putting a semi-colon after 'Boy.' Berowne does not, I think, call himself a *critic* pure and simple, nor a *constable* pure and simple; but he is both of these, and a domineering pedant to boot, in relation to Cupid. And I suggest the semi-colon after 'Boy' (following Staunton's lead in this alone) because the next line refers, I think, to Berowne himself,—it is not the whining Cupid who is so magnificent, but Berowne.—ED.

185. **magnificent**] M. MASON: That is, glorying, boasting.—STEEVENS: Terence also uses *magnifica verba*, for vaunting, vain-glorious words:—'Usque adeo [ego] illius ferre possum ineptiam et magnifica verba.'—*Eunuchus*, IV, vi, [3.] [I prefer to paraphrase it, *exultant, triumphant.* See I, i, 204.—ED.]

186. **wimpled**] HALLIWELL: The wimple was properly a kind of tape or tippet covering the neck and shoulders; but was also applied to a kind of veil or hood, and muffler, from which latter sense the verb here used is formed, in the simple meaning of masked, veiled, concealed, or hood-winked. Wimples are mentioned in Isaiah, iii, 22. The term was certainly used, in Shakespeare's time, in a sense different from that which obtained in the fourteenth and fifteenth centuries.

186. **purblinde**] SKEAT (*Concise Etym. Dict.*): Originally *pure-blind*, i. e. wholly blind. . . . It afterwards came to mean partly blind. . . . Similarly *parboil*, to boil thoroughly, came to mean to boil partially.

187. **signior Iunios**] THEOBALD: It was some time ago ingeniously hinted to me (and I readily came into the opinion,) that as there was a contrast of terms in 'giant dwarf,' so, probably, there should be in the word immediately preceding them; and therefore we should restore *senior-junior*, i. e. this old young man. And there is, indeed, afterwards, in this play [V, ii, 12] a description of Cupid which sorts very aptly with such an emendation: 'That was the way to make his godhead wax,

Regent of Loue-rimes, Lord of folded armes, 188

For he hath been five thousand years a boy.' [Theobald proceeds to say that, although this conjecture is 'exquisitely imagined,' he does not disturb the text because of the bare possibility that 'Junio' may refer to the character 'Junius' in Beaumont & Fletcher's *Bonduca*. Modern editors have accepted this *senior-junior* as an *emendatio certissima*, and it has been adopted in the text of every edition since Malone's in 1790. WARBURTON understood *Junio's* as meaning 'youth in general,' but in what way this meaning is obtained from the word he does not divulge. UPTON (ed. ii, 231) suggested that Shakespeare 'intended to compliment Signior Julio Romano, Raphael's most renowned scholar, who drew Cupid in the character of a giant-dwarf,' and he, therefore, proposed to read, 'This *Signior Julio's* giant-dwarf.' The idea of a painting, also, hovered in CAPELL'S imagination; he had (i, 199) 'some imperfect collection of an emblematical painting of Love by some great master; in which he is seen attired in vast armour and bearing gigantic weapons; himself a boy, peeping through apertures in it; we have in *The Winter's Tale* [V, ii, 106] mention of indeed a great master, [Julio Romano] his name approaching to *Junio*.' Hereupon Capell repeats Upton's suggestion, *signior Julio's*. The Rev. Dr WELLESLEY accepts 'Signior Julio,' albeit he does not refer to Upton, and (p. 12) at once recognises 'in this burlesque simile an allusion to the well-known portrait of the dwarf Gradasso introduced into the foreground of the *Allocuzione*, one of the frescoes of Julio Romano, in the hall of Constantine in the Vatican, wherein the Emperor is represented pointing out to his troops the apparition of the Cross in the heavens. This portrait is truly a "giant-dwarf" of pigmy stature but Herculean muscular development, and is spoken of by Vasari as a very artistic production. . . . Shakespeare may have heard of it from some traveller, or he may have seen the Vatican series in tapestry on the walls of some of our great Elizabethan mansions. To have been painted by Giulio Romano, sung by Berni, and immortalised by Shakespeare as the type of Cupid is indeed to be a "*giant-dwarf*."' DYCE, after quoting briefly this note of Wellesley, excellently says (ed. iii): 'For my own part, I think it extremely improbable that Shakespeare, who wrote *Love's Labour's lost* shortly after he commenced his career as a dramatist, should have been acquainted with a certain figure in one of the frescoes of Julio Romano; and equally improbable that, even supposing he had been acquainted with the figure of Gradasso, he would have hazarded an allusion which must have been unintelligible to nearly all, if not to all, his audience. Besides, the words, "This *Signior Julio's* giant-dwarf, Dan Cupid," can convey no other idea than that "the giant-dwarf depicted by Julio Romano was a representation of Cupid,"—*which we have just seen was assuredly not the case*.' BOSWELL notes that the whole of this passage has been imitated by Heywood in his *Love's Mistris*, 1636.—ED.]

187. **don**] MURRAY (*N. E. D.*): The adopted form of Spanish *don*, the extant representative of Latin *domin-um* master, lord. † **b.** An obsolete extension of the Spanish title; often humorous [as in the present line, and in *Much Ado*, V, ii, 86, 'Don Worm, his conscience.' The Quarto form, 'dan,' Dr Murray defines as 'an honorable title, equivalent to Master, Sir: **a.** used in addressing or speaking of members of the religious orders; **b.** applied to distinguished men, knights, scholars, poets, deities, etc.; its modern affected application to poets appears to be after Spenser's "Dan Chaucer" ']].

188. **Lord of folded armes**] In one of the panels of the engraved title-page of

Th'annointed foueraigne of ſighes and groanes:
Liedge of all loyterers and malecontents: 190
Dread Prince of Placcats, King of Codpeeces.
Sole Emperator and great generall
Of trotting Parrators (O my little heart.)
And I to be a Corporall of his field, 194

189. *Th'*] QFf, Rowe,+, Coll. Hal. Dyce, Ktly. *The* Cap. et cet.
groanes] *groones* Q.
190. *Liedge*] *Liege* Rowe i. *Leige* Rowe ii, Theob. Warb. Johns.
191. *Placcats*] Q. *Plackets* Ff.
192. *Emperator*] *Imperator* Rowe ii et seq.
193. *Parrators*] QF_2F_3. *Parators* F_4, Rowe,+, Cap. *'paritors* Cam. Glo. *paritors* Johns. et cet.
194. *field*] *file* Theob,+, Cap.

Burton's *Anatomy of Melancholy* there is the figure of a man, his hat pulled over his eyes, and his arms folded; underneath is written 'Inamorato,' and on the opposite page we have the following description of this panel or 'square':—'I th' under Columne there doth stand *Inamorato* with folded hand; Down hangs his head, terse and polite, Some dittie sure he doth indite. His lute and books about him lie, As symptoms of his vanity. If this do not enough disclose, To paint him, take thyself by th' nose.' There appears to be more 'Anatomy' in these lines than 'Melancholy.'—ED.

191. **Placcats**] DYCE (*Gloss.*): Whether or not 'placket' had originally an indelicate meaning is more than I can determine. It has been variously explained,—a petticoat, an under-petticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female, as *petticoat* is now.—HALLIWELL: The term 'placket' is still in use, in England and America, for a petticoat, and, in some of the provinces, for a shift, a slit in the petticoat, a pocket, etc. Words of this description are subject to changes in their application, and, in all cases, the modern use of provincial words should always be received with caution when employed for the illustration of an author who wrote more than two centuries ago. [See notes, *Lear*, III, iv, 94, *Winter's Tale*, IV, iv, 273, of this ed. An ample discussion of the unsavory meanings of the word is to be found in R. G. WHITE'S *Studies in Shakespeare*, pp. 342–350, whereof the sum is tersely expressed in HALLIWELL'S *Archaic Dict. s. v.*]

191. **Codpeeces**] MURRAY (*N. E. D.*): A bagged appendage to the front of the close-fitting hose or breeches worn by men from the 15th to the 17th century; often conspicuous and ornamental.

193. **Parrators**] JOHNSON: An *apparitor*, or *paritor*, is an officer of the Bishop's court, who carries out citations; as citations are most frequently issued for fornication, the 'paritor' is put under Cupid's government.

194. **Corporall of his field**] MURRAY (*N. E. D. s. v.* Corporal *sb*²): † 2. *Corporal of the field*: a superior officer of the army in the 16th and 17th century, who acted as an assistant or a kind of aide-de-camp to the sergeant-major. 'The next great officers . . . are the Foure Corporals of the Field, who haue their dependance only vpon the Serieant-Maior and are called his Coadiutors or assistants . . . who for their election ought to bee Gentlemen of great Dexteritie . . . such as haue at least been Captaines in other times. . . . It is meet that all these foure Corporals of the Field bee exceeding well mounted.'—F. Markham, *Bk. War* IV. ix. 153–5, 1622.

And weare his colours like a Tumblers hoope. 195
What? I loue, I ſue, I ſeeke a wife,
A woman that is like a Germane Cloake, 197

195. *Tumblers hoope*] *tumbler, stoop!* Theob. Warb.

196. *What?...fue,*] Q. *What? I loue! I fue!* Ff, Rowe, Theob. Warb. Coll. Hal. Dyce i, Sta. Wh. Cam. i, ii. *What! I love! I sue! what?* Han. *What? what? I love! I sue!* Johns. Cap. Var. '73, '78, '85, Dyce ii, iii, Huds. *What? I! I love! I sue!* Tyrwhitt, Ran. Mal. Steev. Var. Knt, Glo. Ktly, Rlfe.

197. *Germane Cloake*] *Iermane Cloake* Q_1. *Germaine Cloake* Q_2. *Germane Clock* F_2F_3. *German Clock* F_4 et seq.

195. **his colours**] In Jonson's *Cynthia's Revels*, V, ii, p. 327, ed. Gifford, Amorphus says to Asotus, 'it is the part of every obsequious servant to be sure to have daily about him copy [*i. e.* abundance] and variety of colours, to be presently answerable to any hourly or half-hourly change in his mistress's revolution.' On this passage GIFFORD remarks, 'The gallants of the court (and perhaps of the city) carried about with them different coloured ribands, that they might be prepared to place in their hats, or on their arms, the colour in which their respective mistresses dressed for the day.' From the same scene STEEVENS quotes the following, 'Your rivalis . . . lying in his bed, meditating how to observe his mistress, despatcheth his lacquey to the chamber early, to know what her colours are for the day, with purpose to apply his wear that day accordingly.' He also quotes from Sidney's *Astrophel and Stella*, liv, 'Because I breathe not loue to euery one, Nor doe not vse sette colours for to weare.'—ED.

195. **Tumblers hoope**] JOHNSON: The notion is not that the *hoops wear colours*, but that the colours are worn as a *tumbler* carries his *hoop*, hanging on one shoulder and falling under the opposite arm.—STEEVENS: I am informed by a lady, who remembers morris-dancing, that the character who tumbled always carried his hoop dressed out with ribbons, and in the position described by Dr Johnson.—HARRIS: Tumbler's hoops are to this day bound round with ribbons of various colours. [I doubt that there was any uniform fashion among tumblers in the way of wearing their hoops; Halliwell reproduces a wood-cut of the year 1565, where a demon in the dress of a mountebank wears his hoop about his leg. Had there been any prevailing custom thereanent, is it not likely that Benedick would have mentioned it when he asks Claudio how he will wear his willow garland, 'about your neck like an vsurers chain? or vnder your arme like a Lieutenants scarfe?'—*Much Ado*, II, i, 183). In fact, with all deference, I think the present phrase means exactly what Dr Johnson says it does not mean: the colours to be worn are to be as flaunting and conspicuous as those on a tumbler's hoop.—ED.]

196. **What? I loue,** etc.] The *Text. Notes* give the emendations that have been proposed in order to supply the syllable lacking in this line. BAILEY (i, 145) adds another, namely, *to*, 'What I *to* love! I sue! I seek,' etc. His reason therefor is that there is the same construction both before and after this line, 'I *to* be a corporal,' etc. 'Nay *to* be perjured?'; '*to* love the worst of all'; 'I *to* sigh for her, *to* watch for her,' '*To* pray for her.' DYCE (ed. ii) quotes Bailey, and adds, 'But, if the line in question is to be made to correspond with the lines just cited, we must insert the particle *to*, not only before "love," but also before "sue" and before "seek."'

197. **Germane Cloake**] STEEVENS and MALONE, followed by other editors, here

Still a repairing : euer out of frame, 198
And neuer going a right, being a Watch :
But being watcht, that it may ſtill goe right. 200
Nay, to be periurde, which is worſt of all :
And among three, to loue the worſt of all,
A whitly wanton, with a veluet brow. 203

198. *a repairing*] *a-repairing* Dyce, Sta. Cam.

199. *a right*] QF_2. *right* Cap. Dyce ii, iii. *aright* F_3F_4 et cet.
a] *but a* Ff, Rowe.

203. *whitly*] QqF_2. *witty* Coll. ii (MS), Wh. i. *wightly* Cam. i, Glo. Huds. Rlfe. *whiteless* Porson ap. Cam. *witless* S. Neil (N. & Qu. III, v, 230). *wittol* Anon. *whitely* F_3F_4 et cet.

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expatiate on the quality and intricacy of early German clocks. It is sufficient to note that clocks were 'made in Germany' and thence introduced into England ; the text itself supplies the depressing information that they were ever out of frame. So apt is the simile that it is not surprising to find it frequently adopted by Shakespeare's successors. Steevens refers to Jonson's *Silent Woman*, where (IV, i) Otter is denouncing his wife :—'She takes herself asunder still when she goes to bed, into some twenty boxes ; and about next day noon is put together again, like a great German clock.' Again, in Middleton's *Mad World, my Masters*, IV, i, Penitent Brothel says, 'Being ready, [*i. e.* dressed] she consists of hundred pieces, Much like your German clock, and near ally'd : Both are so nice, they cannot go for pride.' Again, in Webster's *Westward Ho*, I, i, Mistress Birdlime says, 'No German clock nor mathematical engine whatsoever, requires so much reparation as a woman's face.' [p. 10, ed. Dyce]. These quotations led STAUNTON to infer that Shakespeare's present simile referred to 'the elaboration of a woman's toilet.' I doubt ; from the phrases 'still a repairing' and 'euer out of frame' I think there is a more probable reference to a woman's uncertain health. 'Cloake' has been uniformly considered a misprint. Again it may be doubted ; it is probably phonetic ; and that it is so, is strengthened by a recurrence in the 1608 Qto. of the same spelling in the foregoing quotation from Middleton, as quoted by Halliwell.—ED.

199. **a right**] The presence of 'go right' in the next line led Capell, followed by Dyce, to adopt 'right' here, and, it seems to me, with propriety. Moreover, a supersensitive ear might object to 'going *a* right, being *a* watch.'—ED.

200. **But being watcht**] That is, but by being watched.

203. **whitly**] COLLIER (ed. ii) : Rosaline's complexion was, as we are told in several places, dark [see IV, iii, 264–294], so that *whitely*, if there were such a word (Richardson in his *Dict.* can point out no other instance of the use of it), would be just the opposite of the truth. Rosaline was not 'a whitely wanton,' but 'a witty wanton,' as she has all along proved herself, and such is the change in the MS. 'Whitly' of the Folio is a mere misprint for *witty*, the *h* having been accidentally inserted.—BRAE (p. 78) : Compare 'But instantly, turn'd to a whitely stone.'—Sylvester's *Du Bartas* [*The Vocation*, ad fin., line 1392, ed. Grosart]. Referring to the pillar of salt into which Lot's wife was transformed. And there is another instance in Cotgrave, where *whitely* is one of the meanings to *blanchastre*. . . . If it were necessary to change the original word, a far more appropriate substitute [than *witty*] would be presented in *wily*,—not only as being in much better accordance with the spirit of Biron's speech, but more easily deduced from the

[203. A whitly wanton]

original,—all the letters necessary to it being already in the existing word.—BAILEY (i, 147): The speaker is engaged in decrying her exterior personal gifts, so that an epithet characterising her mental qualities would be out of place. . . . I have little doubt that the poet wrote 'A *whitleather* wanton.' The word *whitleather*, it is true, does not occur at all in Shakespeare, and hence, if it were not found in contemporary writings, we might at once reject it; unless, indeed, the felicity of the amendment should be deemed great enough to over-ride all rule. ['O, what men dare do! what men may do! . . . not knowing what they do!'—*Much Ado*, IV, i. —ED.]—WALKER (*Crit.* ii, 349): In North's *Plutarch*, *Life of Brutus*, Cassius and Brutus are called by Cæsar 'lean and whitely-faced fellows.' [According to ARROWSMITH (p. 4), Walker 'picked up this epithet in a note of Malone's on *Mer. of Ven.* II, ix, 28, without any suspicion by that critic that it would ever be wanted to support the authentic reading in *Love's Lab. Lost.*']—LETTSOM (Walker, *Crit.* iii, 191, footnote): 'Whitely' seems to mean merely *pale*, *sallow*, *colourless*.—STAUNTON: 'Whitly' is, perhaps, a misprint for *witty*. *Whitely* is not a suitable epithet to apply to a dark beauty.—CAMBRIDGE EDITION (ed. i): As *wightly*, in the sense of *nimble*, has no etymological connection with *white*, we have thought it best to retain the spelling which is least likely to mislead.—IBIDEM (ed. ii): Rosaline was a brunette, and the epithet 'whitely' or pale-faced seems inappropriate; but I have restored the original reading and left the inconsistency.—ARROWSMITH (p. 4) quotes Dyce's remark that 'whitely' has been 'by some critics considered a questionable reading,' and then continues, 'critics, by superlative euphemism thus named, so devoid of all judgment as to deem "whitely" akin to fair, although if common observation may be our guide, whiteness, whether by contrast or not, is a peculiar attribute of dark features. . . . Mr Dyce is evidently not aware that this adjective "whitely" occurs in Cant. 5, St. 74, of the *Troja Britannica* [of Heywood]:— "That hath a whitely face, and a long nose, And for them both I wonderous well esteeme her." Which lines do not merely furnish an instance of the epithet "whitely," but in such company as parallels Shakespeare's coupling of it with "a wanton." If the pertinency of this argument be lost upon "some critics," it only adds further proof, where none is needed, that they have no pretensions to that name, nor the faintest calling to interfere with Shakespeare's text: for their enlightenment, however, it may be stated that though "whitely" and "fair" be not near allied, "wantonness" and "a long nose" are, at least in our early dramatic writers, from whom principally old readings must be made good. That Mr Collier should turn "whitely" into *witty* discloses more puerility of artifice than defect of knowledge.'—MASSEY (p. 244): I now see that as *Wight* or *White* is the name for a Witch, the epithet means a witching or bewitching wanton like that 'lascivious Grace.' [The banter, or 'chat,' as the King calls it, in IV, iii, which supplies the argument that Rosaline is a dark brunette, should not be taken literally; it is not to be supposed that Rosaline was as black as 'ebony' or a 'chimney-sweeper' or blacker than a 'collier' or an 'Ethiop'; these comparisons are, of course, mere jocose exaggeration; it is sufficient if, beneath the exaggeration, we can detect such features as Rosalind attributes to Phebe, the inky brows and the black silk hair, the bugle eyeballs and the cheek of cream—a complete picture of a brunette. Surely a 'cheek of cream' will make good the epithet 'whitely.' And since so many examples of the use of this word 'whitely' have now been found, there seems to be no good reason for deserting the text.—ED.]

With two pitch bals ſtucke in her face for eyes.
I, and by heauen, one that will doe the deede,
Though *Argus* were her Eunuch and her garde.
And I to ſigh for her, to watch for her,
To pray for her, go to : it is a plague
That *Cupid* will impoſe for my neglect,
Of his almighty dreadfull little might.
Well, I will loue, write, ſigh, pray, ſhue, grone,
Some men muſt loue my Lady, and ſome Ione.

Actus Quartus. [*Scene I.*]

Enter the Princeſſe, a Forreſter, her Ladies, and her Lords.

Qu. Was that the King that ſpurd his horſe ſo hard,
Againſt rhe ſteepe vpriſing of the hill?
Boy. I know not, but I thinke it was not he.
Qu. Who ere a was, a ſhew'd a mounting minde:

207. *her,...her,*] *her!...her!* Ff.
208. *her,*] *her!* Rowe et seq.
to] *too* Rowe, Pope.
210. *almighty ... might*] *almighty, dreadful, little Might* Rowe. *almighty, dreadful, little, might* Pope, +.
211. *write*] *will write* Ktly.
ſhue, grone] Q_1, Coll. i, Hal. Dyce i, Sta. Wh. Ktly. *ſue grone* Q_2. *sue, watch, groan* Lettsom ap. Dyce ii. *ſue, and groan* Ff (*grone* F_2) et cet.
1. Actus Quartus.] Act III. Theob. Cap.
A Pavilion in the Park near the Palace. Pope. Another Part of the same. Cap. The same. Cam.
2. Enter...] Enter the Princess, Rosaline, Maria, Catherine, Lords, Attendants, and a Forester. Rowe.
4. Qu.] Prin. Ff et seq.
ſpurd] *ſpur'd* Ff.
5. *vpriſing*] *vp riſing* Q. *unriſing* Ff, Rowe i.
6. Boy.] Forr. Q. Boyet. Rowe et seq.
7. *a...a ſhew'd*] Ff. *a...a ſhowd* Q. *a'...a' showed* Coll. Cam. Glo. Ktly. *he...he shew'd* Rowe et cet.

203. **veluet**] TIESSEN (*Eng. Studien*, ii, 187, 1878) thinks that this epithet does not refer to smoothness, but to colour, and that it indicates a forehead with eyebrows sufficiently broad and black to justify a comparison to a velvet mask.

211. **shue**] See, for the pronunciation, notes on shooter,' IV, i, 122.

211. **shue, grone**] COLLIER: The reading of the Folios: *sue, and groan*, is evidently an injury to the force of the line, in which the time is made up by the emphasis given by the speaker to the monosyllables of which it is composed.

7. **a was, a shew'd**] This use of 'a' for *he* by the Princess shows that Shakespeare (or his printer) did not consider it as an infallible sign of low breeding.

7. **mounting minde**] DYCE: I may notice that this expression occurs in Peele's *Edward I.* [1593]: 'Sweet Nell, thou shouldst not be thyself, did not with thy

Well Lords, to day we ſhall haue our diſpatch, 8
On Saterday we will returne to *France*.
Then *Forreſter* my friend, Where is the Buſh 10
That we muſt ſtand and play the murtherer in?
For. Hereby vpon the edge of yonder Coppice,
A Stand where you may make the faireſt ſhoote. 13

9. *On*] *Ore* Q.
Saterday] *Saturday* F_4.
11. *murtherer*] *murderer* Johns.
12. *Hereby*] Ff, Rowe, Pope, Coll. Hal. Dyce, Cam. Glo. *Heereby* Q. *Hard by* Han. *Here by* Theob. et cet.
13–44. In margin, Pope, Han.

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mounting mind thy gift surmount the rest.'—*Works*, p. 379, ed. Dyce. [THEOBALD quotes this line in support of his excellent emendation of *mounting* for 'mountain' in *Hen. V.*: 'Whiles that his *mountain* sire, on mountain standing,' etc., II, iv, 57;—an emendation which has never received the full applause that it merits. —ED.]

9. **Saterday**] Did Shakespeare select this day on account of the rhythm? The other days of the week are disyllables, except Wednesday, which is, however, disyllabic in pronunciation. Thursday appears to have been his favourite.—ED.

11. **the murtherer**] STEEVENS: How familiar this amusement once was to ladies of quality may be known from a letter addressed by lord Wharton to the Earl of Shrewsbury, dated from Alnewik, 1555: 'I besiche yo^{r} Lordeshipp to tayke some sporte of my litell grounde there. . . . My ladye may shote wth her crosbowe,' etc.—Lodge's *Illust. of Brit. Hist.* etc., i, 203. Again, in a letter from Sir Francis Leake to the Earl of Shrewsbury, IB., iii, 295: 'Yo^{r} Lordeshype hath sent me a verie greatte and fatte stagge, the welcomer beynge stryken by yo^{r} ryght honourable Ladie's hande . . . howbeitt I knoe her Ladishipp takes pitie of my buckes, sence the last tyme y^{t} pleased her to take the travell to shote att them.'—Dated, July, 1605.

12. **Coppice**] WALKER (*Crit.* iii, 37): The double ending breaks in upon the characteristic flow of the blank verse in this play. Qu. *copse*?

13. **A Stand**, etc.] HUNTER (i, 268): Little has ever been said in praise of the scene at the Stand in the Park of the King of Navarre, or of the peculiar humour of the part which the Princess sustains in the dialogue, which may excuse a note of some extent. The ladies are represented as having resorted to the park for the purpose of shooting at the deer with the cross-bow. This was a favourite amusement of ladies of rank in the time of Shakespeare, and buildings with flat roofs called stands, or standings, were erected in many parks, as in that of Sheffield, and in that of Pilkington, near Manchester, expressly for the purpose of this diversion. They were often made ornamental, as we may conclude from the following passage in Goldingham's poem, called *The Garden Plot*; when speaking of a bower, he compares it with one of these stands:—'To term it Heaven I think were little sin, Or Paradise, for so it did appear; So far it passed the bowers that men do banquet in, Or standing made to shoot at stately deer.' The Princess proposes at first to shoot concealed in a bush; but the forester conducts her to one of these stands, which would no doubt form a pleasing scene on the stage: 'Here by, upon the edge of yonder coppice, [Is] a stand where you may make the fairest shoot.' In a sportive humour,

Qu. I thanke my beautie, I am faire that ſhoote,
And thereupon thou ſpeak'ſt the faireſt ſhoote.
For. Pardon me Madam, for I meant not ſo.
Qu. What, what? Firſt praiſe me, & then again ſay no.
O ſhort liu'd pride. Not faire? alacke for woe.
For. Yes Madam faire.
Qu. Nay, neuer paint me now,
Where faire is not, praiſe cannot mend the brow.
Here (good my glaſſe) take this for telling true:
Faire paiment for foule words, is more then due.
For. Nothing but faire is that which you inherit.

16. *Madam*] Om. F_3F_4, Rowe.
17. *&* *then*] *then* Ff, Rowe, +, Var. Ran. Coll. ii, Sing. Ktly. *and* Q, Cap. et cet.
no.] *no?* Theob. et seq.
18. *ſhort liu'd*] *ſhore liu'd* F_2. *ſhort-liv'd* F_4.
22. [Giving him money. Johns.
23. *due*] *dew* Q.

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the Princess chooses to understand this as if the forester had intended to pay a compliment to her fair complection; when the poor confused countryman, unable to extricate himself by any happy turn, only plunges deeper by assuring the Princess that he meant no such compliment; nothing that would have implied so unbecoming a liberty. The Princess will amuse herself again with his simplicity, and she again affects to misunderstand him, as if by retracting the compliment he had insinuated that which was at variance with his former compliment. 'Not fair? alack for woe!' The perplexed rustic, not aware of the turn which his words admitted, humbly replies, 'Yes, madam, fair.' Still the Princess will amuse her companions more with the confusion of the Forester, 'Nay, never paint me now; Where fair is not, praise cannot mend the brow; Here, good my glass, take this for telling true; Fair payment for foul words is more than due.' While saying this she slips money into his hand. The abashed forester, who had meant nothing less than to have become the lady's looking-glass to reflect anything but what was agreeable, repeats his assurance that he had the most exalted opinion of her perfections, 'Nothing but fair is that which you inherit.' When the Princess affects again to misunderstand him, and she now attributes the compliment paid to her to the gratuity she had just bestowed upon him, as if it were purchased by her, 'See, see, my beauty will be saved by merit': where 'merit' is used in its theological sense, as acts of charity were by some spoken of as meritorious, efficacious to salvation.

22. **good my glasse**] For this transposition of 'good' see, if necessary, ABBOTT, § 13.

22. **glasse**] JOHNSON interpreted this as a reference to the hand-mirrors which fine ladies wore suspended from the girdle, but STEEVENS observes more justly, 'She had no occasion to have recourse to any other looking-glass than the Forester, whom she rewards for having shown her to herself as in a mirror.'

24. **inherit**] This is sometimes used without any reference to heirship, simply as *possession*; thus, 'even such delight . . . shal you this night Inherit at my house,'—*Rom. and Jul.* I, ii, 30; or again, 'But to the girdle do the gods inherit,'—*Lear*,

Qu. See, ſee, my beautie will be ſau'd by merit. 25
O hereſie in faire, fit for theſe dayes,

26. *in faire*] *in faith* Coll. MS.

IV, vi, 125. Possibly, however, in the present instance, there may be, by the use of 'inherit,' a faint suggestion that the Princess's beauty is hers by right of birth. This starts the Princess on perverting the speech into an assertion that her beauty can be saved only by 'imputed righteousness.'—ED.

26. **heresie in faire**] COLLIER (*Notes*, etc., p. 87) tells us that the MS changed 'faire' to *faith*, and adds, 'which is probably right, although Shakespeare, like many other poets of his time, uses "fair" for *fairness* or *beauty*.' In his monovolume of Shakespeare Collier inserted *faith* in the text. In his ed. ii he simply noted the emendation and remarked that, 'it is, perhaps, one of those doubtful cases where it is certainly safer to adhere to the old reading.' In the mean time, however, between Collier's monovolume and his ed. ii, there appeared DYCE'S *Few Notes*, etc., wherein (p. 54) Dyce says, 'Surely the context proves the Manuscript Corrector to be altogether wrong. Here "fair" is, of course, equivalent to—beauty; in which sense Milton (though his editors do not notice it) uses the word in *Paradise Lost*: "no fair to thine Equivalent or second."—Bk. ix, 608.' In a footnote Dyce gives an additional example: 'Causing her to sit in a rich easie chaire, Himselfe, at ease, views and reviews her faire.'—'[the original having *ses diuines beautez*].—Sylvester's *Du Bartas, Bethulia's Rescue*, p. 502, ed. 1641.' In the same year with the appearance of Dyce's *Few Notes*, the Reverend JOSEPH HUNTER, whose words are always entitled to respect, put forth *A Few Words*, etc., wherein (p. 12) we read in reference to the present passage: 'I took some pains with it in my *New Illustrations* [see Hunter's note on line 13 above]; but I must honestly confess that there was one line in it which I could not introduce into any consecutive exposition of the passage, or, in other words, which I did not understand. And I now, having spoken in two instances in disparagement of the corrections so called, in Mr Collier's folio, am happy to express my thanks to Mr Collier and to the unknown corrector for having relieved me of all difficulty and brought this line to conform itself to what now appears evidently to be the scope of the passage. . . . I regard this [change of "fair" to *faith*] as one of the most decisive and most valuable of the suggestions of the old corrector. . . . Here we have a reading which gives out a just and very appropriate sense. The saving by merit rather than by belief being the heresy alluded to; instanced in the praise given by the affrighted forester to the princess's beauty, when she slipped the money into his hand. Mr Collier need not have expressed himself with so much reserve; and I submit to Mr Dyce whether on consideration he will pronounce the corrector "altogether wrong." If he retain that opinion, I would gladly know how he would interpret "O, heresy in *fair*," granting him what he requires, that "fair" shall be read as a substantive.' Dyce published three editions of Shakespeare after the date of this challenge by his friend, but never replied to it, confining himself to a repetition of the same note in all three, as follows: —'["Fair"] altered very improperly to *faith* by Mr Collier's MS Corrector, who perhaps did not know that here "fair" is a substantive and means *beauty*.' The text of Collier's Third Edition adheres to the folio, and the emendation *faith* is not even alluded to.—ANON. (*Blackwood*, August, 1853, p. 194) asserts that the substitution of *faith* 'spoils the passage,' and then paraphrases the passage thus: 'He

A giuing hand, though foule, ſhall haue faire praiſe. 27
But come, the Bow : Now Mercie goes to kill,
And ſhooting well, is then accounted ill :
Thus will I ſaue my credit in the ſhoote, 30
Not wounding, pittie would not let me do't :
If wounding, then it was to ſhew my skill,
That more for praiſe, then purpoſe meant to kill.
And out of queſtion, ſo it is ſometimes :
Glory growes guiltie of deteſted crimes, 35

27. *faire*] *the* F_3F_4, Rowe i.
31. *do't*] *doote* Q.
33. *purpoſe*] *purpose*, Cap. *purchase* Ktly, conj.
34. *And*] *And*, Cap.

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calls me an angel of light because I have given him half-a-crown. O heresy in regard to beauty! None but the really beautiful ought to be so complimented. Those who like me are plain (as this man thinks me in his heart) and have "foul hands" ought not to obtain *fair* praise,—ought not to be praised as fair, however "giving" or liberal those hands may be. The heresy here playfully alluded to is the error of supposing that people can be *beautified* by their gifts as well as by their appearance ; just as a religious heresy consists in the idea that a person can be justified by his works as well as by his faith.'—HALLIWELL says that 'the heresy consists in the actual change of the attribution of beauty on the receipt of money, not in the belief of its being saved by merit.'—STAUNTON, on the other hand, says that 'the heresy is, that merit should be esteemed equivalent to beauty.' [When Dyce was casting about for examples where 'fair' is equivalent to *beauty*, is it not strange that he never looked five lines backward and read 'Where fair is not, praise cannot,' etc.? Or that he did not recall the line, mnemonic in this connection, in *Mid. N. Dream*, 'Demetrius loves your [Qq] faire : O happie faire!' I, i, 194? The difficulty in the present passage appears to lie in specifying wherein the heresy consists. As we have seen, no two critics exactly agree. The cause of this disagreement lies, I think, in the unfortunate exclamation mark which Theobald placed at the end of the line, after 'dayes,' and adopted by every subsequent editor. The result is that all have looked for heresy in the preceding line, wherein there is really very small heresy; on the contrary, the line expresses genuine orthodoxy : it is merely a paraphrase of 'handsome is that handsome does,' which is generally accepted, I believe, as sound doctrine. Remove the exclamation mark, restore the venerable comma of the Folio, and we have the heresy revealed in the line following. Is it not, indeed, heresy worthy of the faggot, to manifest such a disbelief in the worship of absolute beauty as to bestow the praise of fairness on a foul hand merely because the hand is liberal?—ED.]

28. **Mercie**] HUNTER (i, 270): 'Mercy' is here a kind of personification. [Which is true; and, possibly, is therefore printed in the Folio with a capital,—a fact, however, whereon no reliance can be placed. 'Bow' in this same line has a capital.—ED.]

29. **shooting well**] That is, mercifully missing the shots.

When for Fames ſake, for praiſe an outward part,
We bend to that, the working of the hart.
As I for praiſe alone now ſeeke to ſpill
The poore Deeres blood, that my heart meanes no ill.
Boy. Do not curſt wiues hold that ſelfe-ſoueraignтie

36. *for praiſe*] *to praiſe* Ff, Rowe. *for praise*, Theob. et seq.
39. *Deeres*] *Deares* Q. *Deere* F_2. *Dears* F_3F_4. *Dear's* Rowe i. *Deer's* Rowe ii.

36, 37. **When . . . hart.**] WARBURTON: The harmony of the measure, the easiness of the expression, and the good sense of the thought, all concur to recommend these two lines to the reader's notice.—CAPELL (p. 199): If [Warburton] meant to include the two that precede them (as he must, the sense of these being imperfect without them), we allow his first article: the other two we demur upon; with respect to harmony,—the lines have their equals in most pages; and 'tis fear'd, was he call'd upon to put this well-expressed sense into other words, he would meet with some difficulty: In the first place, 'same' and 'praise' coming between, we don't immediately see that 'glory' is the antecedent to 'that': next, the words 'outward part' have no certain and definite meaning, being capable of many; what belongs to them here is—a part or thing foreign to man's real concern, 'part' coming in for the rime: and lastly, Do we necessarily understand by 'the heart's working'—the naturally good working of the heart? and yet we should understand it, when we read of *bending* it's working, *i. e.* changing its bent, turning it to any ill purpose that serves the purchase of '*glory*.'

36. **outward part**] HALLIWELL: That is, an external consideration, as opposed to the spiritual; for these outward considerations,—glory, fame, and praise,—we turn to those the natural sympathies of our hearts, which would otherwise tend to purer objects. [The punctuation is defective and was corrected by Theobald; 'an outward part' is in apposition to 'Fame,' and an antithesis to 'working of the hart.' In the phrase 'We bend to that,' 'that' refers to 'Glory,' as Capell says in the preceding note, which, crabbed though its English be, contains good sense. Dr Johnson, speaking of Capell, said, 'had he come to me I would have endowed his purposes with words.' And Lettsom, speaking of Capell's style, said that it might be fairly described by parodying Johnson's panegyric on Addison. 'Whoever wishes to attain an English style uncouth without simplicity, obscure without conciseness, and slovenly without ease, must give his nights and days to the Notes of Capell.' —ED.]

39. **that**] For instances where 'that' supplies the place of 'a relative preceded by a preposition,' see SCHMIDT, *Lex.* s. v. *That*, conj. 6. Compare 'Vpon the next occasion that we meete,'—V, ii, 149. WARBURTON conjectured, or, rather, asserted, that we should read *tho*'; and yet did not adopt it in his text.

40. **curst**] That is, *shrewish* when applied to women,—in Shakespeare *passim*.

40. **selfe-soueraignтie**] CAPELL: 'Self' is no clear expression; for to make it suit with the context, we must add another word to it, and read self-assumed, or self-acquired; copies join it by a hyphen to 'sov'reinty'; but the sense of that compound, after our language's idiom is—sov'reignty over themselves or their passions, which does not suit with 'curst wives.'—MALONE: Not a sovereignty *over*, but *in*,

Onely for praiſe ſake, when they ſtriue to be
Lords ore their Lords?

Qu. Onely for praiſe, and praiſe we may afford,
To any Lady that ſubdewes a Lord.

Enter Clowne.

Boy. Here comes a member of the common-wealth.

Clo. God dig-you-den all, pray you which is the head Lady?

Qu. Thou ſhalt know her fellow, by the reſt that haue no heads.

43. *for praiſe*] *for praiſe;* Theob.
44. *a*] *her* Rowe, +.
45. Clowne.] Costard. Rowe.
47–57. In margin, Pope, Han.
47. *God dig-*] *God-dig-* Cap. *Good dig-* Var. '73.
all,] *all;* Theob. *all!* Cap.
49. *her*] *her*, F_4.

themselves. So, *self*-sufficiency, *self*-consequence, etc. [This note of Malone has been adopted as the correct interpretation by KNIGHT, HALLIWELL, DYCE, and others. But the interpretation of DELIUS seems to me the true one. 'Self' is here used as equivalent to *same*, as in 'that self mould that fashioned thee,' *Rich. II:* I, ii, 23; 'to shoot another arrow that self way which you did shoot the first,' *Mer. of Ven.* I, i, 148. Other examples are to be found in SCHMIDT'S *Lex.*, where Schmidt also follows Delius. It is the unfortunate hyphen in the text which has proved beguiling.—ED.]

41. **praise sake**] For instances where the possessive cases of nouns ending with a sibilant sound are found without the genitive inflection, see WALKER, *Vers.* p. 243, or ABBOTT, § 471.

46. **Boy.**] By an oversight in JOHNSON'S edition this speech is given to the Princess, and the error has been followed by every editor, except CAPELL, down to, but not including, KNIGHT. It then re-appears in COLLIER'S First and Second Editions, in both of SINGER'S editions, in WHITE'S First Edition, and is last seen in KEIGHTLEY'S.

46. **member of the common-wealth**] JOHNSON: Here, I believe, is a kind of jest intended; a member of the *common*-wealth is put for one of the *common* people, one of the meanest.—M. MASON: Costard is thus called, because he is considered as one of the attendants on the King and his associates in their *new-modelled society*; it was part of their original plan that Costard and Armado should be *members* of it.

47. **God dig-you-den**] This abbreviated form of pronouncing *God give you good even* is thus variously spelled by the compositors of the Folio:—'Godgigoden.'—*Rom. & Jul.* I, ii, 58; 'God ye gooden.'—*Ibid.* II, iv, 116; 'Godigoden.'—*Ibid.* III, v, 173. *Good even* is spelled 'Godden' in *Coriol.* II, i, 103; *Rom. & Jul.* I, ii, 58; 'Gooden' *Coriol.* IV, vi, 20, 23 (three times); *Rom. & Jul.* II, iv, 117; and 'good den,' *Tit. And.* IV, iv, 44; *Much Ado*, III, ii, 75. Another much abbreviated phrase is 'much good do it you,' which ELLIS (p. 165) quotes Cotgrave as writing *muskiditti* and translating *much good may doe unto you.*—ED.

Clo. Which is the greateſt Lady, the higheſt?
Qu. The thickeſt, and the talleſt.
Clo. The thickeſt, & the talleſt: it is ſo, truth is truth.
And your waſte Miſtris, were as ſlender as my wit,
One a theſe Maides girdles for your waſte ſhould be fit.
Are not you the chiefe womã? You are the thickeſt here?
Qu. What's your will ſir? What's your will?
Clo. I haue a Letter from Monſier *Berowne*,
To one Lady *Roſaline*.
Qu. O thy letter, thy letter: He's a good friend of mine.
Stand a ſide good bearer.
Boyet, you can carue,
Breake vp this Capon.

54. *And*] *An'* Theob. ii, +. *An* Pope, Theob. i, Cap. et seq.
waſte] Ff, Rowe, +, Cap.
Miſtris] *Miſtrs* Q.
55. *a theſe*] QFf, Rowe. *of these* Var. '78, '85, Ran. Mal. Steev. Var. Knt, Sing. Ktly. *o' these* Theob. et cet.
56. *here?*] *here.* Rowe.
58, 59. One line, Pope et seq.
58. *I haue*] *I've* Cap. (Errata.)
61, 62. One line, Q, Pope et seq.
62. Boyet, *you*] F_2F_3. Boyet *you* Q. Boyet. *You* F_4.

54, 55. **And your waste . . . should be fit.**] WARBURTON: And was not one of her maids' girdles fit for her? It is plain that 'my' and 'your' have all the way changed places, and that the lines should be read 'An' MY waste, mistress was as slender as YOUR wit, One of these maids' girdles for MY waste should be fit.' [Thus Warburton's text.]—JOHNSON: This conjecture is ingenious enough, but not well considered. It is plain that the Ladies' girdles would not fit the princess. For when she has referred the Clown to the 'thickest and the tallest,' he turns immediately to her with the blunt apology, 'truth is truth'; and again tells her 'you are the thickest here.' If any alteration is to be made, I should propose:—'An' your waist, mistress, were as slender as *your* wit.' This would point the reply; but perhaps he mentions the slenderness of his own wit to excuse his bluntness. [Surely there is no possible need of change.—ED.]

57. **What's . . . will?**] In these words of the Princess may there not be detected an impatient eagerness to cut short Costard's rather uncomplimental references to her figure?—ED.

63. **Breake vp**] This is, as is well known, a technical phrase in carving; possibly, it was an exact description of the art before the invention of forks, when the carver was exhorted never to set 'on fysshe, flesshe, beest, ne fowle more than two fyngers and a thombe' (—*The Boke of Keruynge*, in *The Babees Book*, p. 271); and yet, thus handicapped, the unlucky carver was required so to split up a fowl and 'laye hym in the plater as he sholde flee,' which would demand not a little breaking up. It would appear, from Dame Juliana Berners, that, in early times, while 'a Dere was brokenne,' 'a Goose rerede,' 'a Checon frushed,' 'a Cony unlacedde,'—a Capon was 'sawsede.'—(See 'the dew termys to speke of breekyng or dressyng of dyuerse beestis and fowlis'—*Blades Reprint.*) Evidently the phrase

Boyet. I am bound to ſerue.
This Letter is miſtooke : it importeth none here :
It is writ to *Iaquenetta.*
Qu. We will reade it, I ſweare.
Breake the necke of the Waxe, and euery one giue eare.

Boyet reades.

66. *writ*] *write* F_2.

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to break up was not long restricted to deer, but was applied to the carving of meats in general ; and at last to the breaking, as in line 68, of the hard wax wherewith letters were sealed. See *Wint. Tale*, III, ii, 140, where Leontes cries, 'Breake vp the Seales.'—ED.

63. **Capon**] THEOBALD : That is, *letter* ; 'capon' is here used like the French *poulet.*—FARMER : Henry IV., consulting with Sully about his marriage, says : 'my niece of Guise would please me best, notwithstanding the malicious reports that she loves *poulets* in paper better than in a *fricasee.*' [LITTRÉ gives as the fourth definition of *Poulet : Billet de galanterie, missive d'amour*, and remarks that there are several explanations of this use of the word, but that he is inclined to accept as the most likely that which attributes it to the custom of folding love-letters in such a fashion that 'there are two points which represent the wings of a chicken.'—ED.]

64. **I am bound to serue.**] According to CAPELL, this is addressed to Rosaline, who 'shews signs of opposing the *breaking up.*'

64. **serue**] This rhymes with 'carue'; but it is not easy to decide whether 'serve' should be *sarve* or 'carve' should be *kerve.* ELLIS (p. 954) gives a list of similar rhymes, such as : desert, part; heart, convert; departest, convertest ; art, convert, etc., and remarks that 'it is very possible that the rhymes in this series were rendered perfect occasionally by the pronunciation of *er* as *ar.* From the time of Chaucer, at least, the confusion prevailed, and it became strongly marked in the XVIIth century.' From this it would seem that Ellis inclines to think that 'serve' was pronounced *sarve*, and it is in his favour that this pronunciation is a well-known vulgarism at this day. On the other hand, the oldest spelling of 'carving' is almost uniformly *kerving*, as in Wynkyn de Worde's *Boke of Keruynge*, and in Dame Juliana Berners's *Boke of St. Albans.* Wherefore, I am inclined to think that 'carve' should yield to our present pronunciation of 'serve' and be pronounced *kerve.*—ED.

66. HUNTER (i, 271) opines that this should be printed 'It is writ to—Jaquenetta.'

67. **sweare**] Here we find 'swear' rhyming with 'here,' and, possibly, with 'eare.' Again, we have 'What will Berowne say when that he shall *heare* Faith infringed, which such zeal did *sweare*,' IV, iii, 150; and 'O you haue liu'd in desolation *heere*, Vnseene, vnuisited, much to our shame. Not so my lord, it is not so I *sweare*,' etc., V, ii, 397. 'Here' rhymes with 'eare' and 'appeare' in IV, iii, 43. These examples are purposely taken from the present play alone; a list from all the plays would be, of course, much larger. It is, however, sufficient to determine the probable present pronunciation of 'swear' as *sweer.*—ED.

68. **Breake the necke**] JOHNSON : Still alluding to the 'capon.'

BY heauen, that thou art faire, is moſt infallible: true 70
that thou art beauteous, truth it ſelfe that thou art
louely: more fairer then faire, beautifull then beautious, 72

71, 72. *beauteous, ... beautious*,] F_2. F_4. *beautious, ...beautious*, Q. *beateous: ... beautious*, F_3. *beauteous; ...beautious*, 72. *more fairer...beautifull*] *fairer... more beautifull* Tyrwhitt.

70, etc. HALLIWELL: Wilson, in his *Arte of Rhetorique*, 1584, p. 165, has ridiculed affected epistolary writing in a curious letter which begins as follows:—'Ponderyng, expendyng, and reuolutyng with myself, your ingent affability, and ingenious capacity for mundaine affaires: I cannot but selebrate, and extol your magnifical dexteritie aboue all other.' [The chapter in Wilson from which this extract is taken is an earnest plea for the use of our 'mothers langage,' and an exhortation 'neuer to affect any straunge ynkehorne termes.' When denouncing those who use these terms, Wilson says, strangely enough, 'the fine courtier wil talke nothing but Chaucer.' He then proceeds:—'The misticall wisemen and Poeticall Clerkes, will speake nothing but quainte Prouerbes, and blinde Allegories, delightyng muche in their owne darckenesse, especially, when none can tell what thei doe saie. The vnlearned or foolishe phantasticall, that smelles but of learnyng (suche fellowes as haue seen learned men in their daies) wil so Latin their tongues, that the simple can not but wonder at their talke, and thinke surely thei speake by some reuelation. I know them that thinke *Rhetorique* to stande wholie vpon darke woordes, and he that can catche an ynke horne terme by the taile, him thei coumpt to bee a fine Englisheman, and a good *Rhetorician*. And the rather to sette out this folie I will adde suche a letter as William Sommer himself [Henry the Eighth's Court Fool] could not make a better for that purpose. Some will thinke and sweare it too, that there was neuer any suche thyng written: well, I will not force any man to beleue it, but I will saie thus muche, and abide by it too, the like haue been made heretofore, and praised aboue the Moone.' Hereupon follows 'A letter deuised by a Lincolneshire man, for a voide benefice, to a gentleman that then waited vppon the Lord Chauncellour, for the tyme beyng,' of which Halliwell has given above the first few lines. The letter then continues:—'For how could you haue adepted suche illustrate prorogatiue, and domistical superioritie, if the fecunditie of your ingenie had not been so fertile and wonderfull pregnant. Now therfore beeyng accersited to such splendente renoume, and dignitie splendidious: I doubte not but you will adiuuate suche poore adnichilate orphanes, as whilome ware condisciples with you, and of antique familiaritie in Lincolneshire. Emong whom I beyng a Scholasticall panion, [?] obtestate your sublimitie, to extoll mine infirmitie. There is a Sacerdotall dignitie in my natiue Countrey contiguate to me, where I now contemplate: whiche your worshipfull benignitie could sone impetrate for me, if it would like you to extend your sedules, and collaude me in them to the right honourable lord Chaunceller, or rather Archgrammacian of Englande. You know my literature, you knowe the pastorall promotion. I obtestate your clemencie, to inuigilate thus muche for me, accordyng to my confidence, and as you knowe my condigne merites for suche a compendious liuyng. But now a relinguishe to fatigate your inteligence, with any more friuolous verbositie, and therfore he that rules the climates, be euermore your beautreur, your fortresse, and your bulwarke. *Amen.* Dated at my Dome, or rather Mansion place

truer then truth it ſelfe: haue comiſeration on thy heroi- 73
call Vaſſall. The magnanimous and moſt illuſtrate King
Cophetua ſet eie vpon the pernicious and indubitate Beg- 75
ger *Zenelophon*: and he it was that might rightly ſay, *Ve-*
ni, vidi, vici: Which to annothanize in the vulgar, O
baſe and obſcure vulgar; *videliſet*, He came, See, and o- 78

74. *illuſtrate*] *illustrious* Q_2.
76. Zenelophon] *Penelophon* Ran. conj. Coll. Hal. Dyce ii, iii, Wh. i, ii, Huds.
77. *annothanize*] Q, Knt ii, Hal. White, Sta. Cam. Glo. Rlfe. *anothingize* Perring. *Anatomize* Ff et cet.
77, 78. *O...vulgar;*] (*O...vulgar!*) Pope et seq. (subs.)
78. videlifet] Q. videlicet Ff. *is* Cap. Ran.
See] Q. *Saw* Ff et seq.

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in Lincolneshire, the penulte of the monethe Sextile. *Anno Millimo, quillimo, trillimo Per me* Ioannes Octo.'—p. 165, ed. 1584.—ED.]

71, 72. **beauteous . . . beautious**] There is a noticeable tendency on the part of Shakespeare's compositors to insert an additional syllable in such words as *jealous, dexterous, stupendous*, etc., which they spell *jealious, dexterious, stupendious*. (See note in *Twelfth Night*, IV, iii, 30, of this edition.) This has been generally considered a corruption, but I incline to think that it was an allowable pronunciation, sometimes even available for rhythm's sake. This preference for the form *ious* is found in words where the simpler form does not exist, such as *prolixious, robustious, superbious, splendidious* (see the foregoing extract from Wilson's *Rhetorique*), and cannot be attributed solely to the compositors; we have it now-a-days in the vulgar *mischievious*. Possibly such words as *tedious, gracious, delicious*, may be responsible for this tendency. It is noteworthy that here, within two consecutive lines, we find 'beauteous' and 'beautious,'—albeit that the change of *e* to *i* does not necessarily indicate a changed pronunciation; and it is also possible that just after setting up 'beauti*f*ull' the compositor readily lapsed into 'beauti*o*us.' See 'beautious,' II, i, 45. In the note on *Twelfth Night*, IV, iii, 30, cited above, are gathered examples of this termination in *-ious*. To them add from Milton: 'All with incredible, stupendious force.'—*Samson Agonistes*, line 1628.—ED.

74. **Vassall**] See I, i, 259.

74. **illustrate**] STEEVENS: This is often used by Chapman in his translation of Homer. Thus, in the eleventh Iliad: 'Jove will not let me meet Illustrate Hector,' [line 243. According to Bartlett's *Concordance*, Shakespeare uses this word only here and in V, i, 117. Again, see the foregoing extract from Wilson's *Rhetorique*.]

75. **Cophetua**] See I, ii, 103.

75. **indubitate**] According to Bartlett's *Concordance*, used only here by Shakespeare.

76. **Zenelophon**] PERCY: The beggar's name was Penelophon, here corrupted. Penelophon sounds more like the name of a woman than Zenelophon.—DYCE (ed. i): Perhaps so; yet both names sound oddly enough. [It is impossible to decide whether this is a mistake of Armado or of the compositor. Armado's remembrance of the ballad, when he asked Moth about it, seemed quite vague. Where there is no impossible nonsense, is it ever worth while to correct the language of ridiculous characters?—ED.]

77. **annothanize**] KNIGHT (ed. ii): This is evidently a pedantic form of *annotate*,—

uercame: hee came one; ſee, two; couercame three: Who came? the King. Why did he come? to ſee. Why did he ſee? to ouercome. To whom came he? to the Begger. What ſaw he? the Begger. Who ouercame he? the Begger. The concluſion is victorie: On whoſe ſide? the King: the captiue is inricht: On whoſe ſide? the Beggers. The cataſtrophe is a Nuptiall: on whoſe ſide? the Kings: no, on both in one, or one in both. I am the King (for ſo ſtands the compariſon) thou the Begger, for ſo witneſſeth thy lowlineſſe. Shall I command thy loue? I may. Shall I enforce thy loue? I could. Shall I entreate thy loue? I will. What, ſhalt thou exchange for ragges, roabes: for tittles titles, for thy ſelfe mee. Thus expecting thy reply, I prophane my lips on

79. *ſee*] QFf. *saw* Rowe et seq.
couercame] QF_2. *overcame* F_3F_4.
82, 83. *Who ouercame he?*] *Who overcame him?* Rowe i. *Whom overcame he?* Han. Johns, Var. Ran. Coll.
84. *King*] Q_1. *Kings* $Q_2F_3F_4$. *King's* Rowe.
84. *captiue*] *captiuitie* Q_2.
inricht] *inrich'd* F_3F_4.
86. *the Kings:*] *the king's?* Rowe, +, Mal. Steev. Coll.
90. *What,*] *What* F_4 et seq.
91, 92. *ragges ... mee*] *rags? roabs: for tittles? titles: for thy ſelfe? me.* F_3F_4 et seq.

a coined word.—DYCE (ed. i): Mr Knight may rest assured that he is mistaken, and that 'annothanize' is merely a misprint for *annothamize* or *anotamize*, an old incorrect spelling of *anatomize*; compare *The Tragedie of Claudius Tiberius Nero*, 1607: 'Anotamize this sepulchre of shame.'—Sig. N2. (In *As You Like It*, I, i, the folio has, 'but should I anathomize him to thee,' etc.; and in *All's Well*, IV, iii, 'I would gladly have him see his *company anathomiz'd*,' etc.)—R. G. WHITE: Considering that the Latin phrase is explained and commented upon, I am quite sure that 'annothanize' is an Armado-ism for *annotate*, which was in use in Shakespeare's time. [Whole volumes in folio of examples of *annothamize* or *anotamize* would not suffice to prove that either of them should be substituted for Armado's word.—ED.]

78. **videliset**] CAPELL reads *is*. After quoting 'videlicet,' 'Excellent grammar!' he exclaims, 'It was not hard to see that this *videlicet* sprung out of *is*, mistaken for *viz*, and that enlarged by a printer.' [This emendation would be plausible enough, were we not dealing with Armado's words. Moreover, it assumes that the compositors composed by sight; it is more likely that they composed by ear.—ED.]

82. **Who**] 'Who' for *whom* is so common as hardly to be worthy of notice. It is noticeable here, because one would suppose that mere ease in speaking would prompt the use of an *m* between two *o*'s. Cf. II, i, 5, 6, where 'who' and 'whom' are found in two consecutive lines. See ABBOTT, § 274.—ED.

90, 91. **exchange for ragges,**] For a parallel use of this unusual idiom, if it be one, WALKER (*Crit.* iii, 37) quotes Spenser, *Faerie Queene*, VII, vi, 61–65: 'Ne shee the lawes of Nature onely brake, But eke of Iustice, and of Policie; And

thy foote, my eyes on thy picture, and my heart on thy euerie part. 93

Thine in the deareſt deſigne of induſtrie, 95

Don Adriana de Armatho.

Thus doſt thou heare the Nemean Lion roare,
Gainſt thee thou Lambe, that ſtandeſt as his pray:
Submiſſiue fall his princely feete before,
And he from forrage will incline to play. 100

96. *Adriana*] Q_1Ff. *Adriano* Q_2, Theob. 96. *Armatho*] *Armado* Ff et seq. 98. *pray :*] *prey ?* Pope.

wrong of right and bad of good did make, And death for life exchanged foolishlie.' 'I know not,' says Walker, 'whether this was a native English idiom, or borrowed from the Latin.' Possibly, in the *Faerie Queene*, it occurs by a species of logical attraction,—'wrong' having preceded 'right,' and 'bad' having preceded 'good,' the worser preceding the better, in the final clause, where the better should precede the worser, the mind is so influenced by the former clauses that it retains their order of terms. In Armado's letter—well, it is Armado's. In the *N. E. D.*, under the definition (marked obsolete): 'To obtain (something) in exchange *for*,' the present passage and that from the *Faerie Queene* are the only examples given. —ED.

91. **tittles**] HALLIWELL: Any minute articles, very trifles. The term is usually applied to full stops, or any diminutive marks. 'The little black tittle in the dice whereby the chaunce is knowne, syse, sinke, cater, trey, dewse.'—Withals' *Dictionarie*, 1608, p. 263. [See *New Testament*, *Matthew* v, 18; *Luke* xvi, 17.]

97–102. WARBURTON: These six lines appear to be a quotation from some ridiculous poem of that time.—COLLIER: This stanza has been given, in modern editions, as if spoken by Boyet after he has read Armado's letter; but it is evidently a sort of conclusion to it in verse. The verse is quite consistent with the prose by which it is preceded, and Armado has already told us that he should 'turn sonneteer.' [?] This is to be taken as a specimen of the 'whole volumes in folio' he promised to pen.—HUNTER (i, 271): Scarcely any instance of misjudgement can be found in any of the editions of Shakespeare greater than that which represents what is really a postscript to Armado's letter as if it were a comment of Boyet's upon the letter. It is evident, first, that it is in the Armado vein; and next that it refers to what he had written in the body of the letter: 'Shall I command thy love? I may. Shall I enforce thy love? I could.' [Since Collier's edition these lines have been generally and properly printed as a part of Armado's letter.]

97. **Nemean**] In placing the accent on the first syllable, both here and in *Hamlet*, I, iv, 84, Shakespeare followed the scholastic pronunciation of his day, which was that of Reuchlin; wherein the Greek and not the Latin accent was retained. The same is true of Bàrabbas in *The Mer. of Ven.* Thus, Marlowe, *Faustus*, 'Or why is this immortal that thou hast? Ah, Pythagoras' metempsychosis, were that true,' etc., p. 81, ed. Dyce, where the Greek accent requires 'Pythagòras.'—ED.

But if thou ſtriue (poore ſoule) what art thou then? 101
Foode for his rage, repaſture for his den.

Qu. What plume of feathers is hee that indited this Letter? What veine? What Wethercocke? Did you euer heare better?
Boy. I am much deceiued, but I remember the ſtile. 105
Qu. Elſe your memorie is bad, going ore it erewhile.
Boy. This *Armado* is a *Spaniard* that keeps here in court
A Phantaſime, a Monarcho, and one that makes ſport 109

103, 104. *What ... Letter?*] As one line, Theob. et seq.
103. *feathers*] *feather* Ff, Rowe.
104. *veine*] *vaine* QF_2. *vain* F_3F_4. *vane* Rowe et seq.
106. *deceiued*] *deceiv'd* Cap. (Errata), Var. '85, Coll. Dyce.
109. *Phantaſime*] Q, Cam. Glo. Rlfe. *phantasma* Cap. (notes, 200), Ran. *Phantaſme* Ff et cet.
Monarcho] *Monorcho* Q_2. *mammúccio* Han.

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103. **plume of feathers**] We still use the term, *featherheaded*; according to the *N. E. D.* Carlyle introduced the noun *feather-head*, and Mrs Carlyle speaks of Browning as a 'fluff of feathers.'—ED.

107. **going ore it**] For the same pun on 'stile,' see I, i, 212.

109. **Phantasime**] So also in V, i, 21; used by Shakespeare in only these two places, and, possibly, the only places where the word is found. It is not in the *Century Dictionary*. It is easy to say that it is the same as *phantasm* and to define it as *fantastic*. But Shakespeare may have had in mind the Greek meaning of *making a show or parade*. HALLIWELL says that persons distinguished by 'their fantasticke change' are termed 'Phantasmas' in Guilpin's *Skialetheia*, 1598. It would have been, possibly, more correct had he said that such persons were termed 'butterflies,' as the lines themselves will show:—'When these & such like doe themselues estrange, I neuer muse at their fantastic change, Because they are Phantasmas butterflies.'—*Satyre iii*, p. 46, ed. Grosart.—ED.

109. **Monarcho**] FARMER: The allusion is to a fantastical character of the time:—'As a *Chamælion* is fed with none other nourishment than with the ayre, and therefore shee is alwayes gaping: so popular applause doth nourish some, neither do they gape after any other thinge but vaine prayse and glory. As in times past *Horostratus* and *Manlius* Capitolinus did; and in our age *Peter Shakerly* of Pauls, *Monarcho* that liued about the Court.'—Meres [*Wits Common Wealth*, Part 2, p. 390, 1634, in an Article on '*Braggers.*']—STEEVENS: In Nashe's *Haue With You to Saffron-Walden*, 1596, I meet with the same allusion:—'but now he was an insulting Monarch, aboue *Monarcho* [*sic; Monarcha*, ed. Grosart] the Italian, that ware crownes on his shooes: and quite renounst his naturall English accents and gestures, & wrested himselfe wholy to the Italian *puntilios*.' [ed. Grosart, p. 112. It is doubtful that the allusion to the 'Monarcho' extends beyond the word 'shooes'; the rest refers, I think, to Gabriell Harvey.—ED.] But one of the epitaphs written by Thomas Churchyard, and printed in a collection called his *Chance*, 1580, will afford the most ample account of this extraordinary character. I do not therefore apologise for the length of the following extract:

[109. Monarcho]

'The Phantasticall *Monarkes* Epitaphe.

'Though Dant be dedde, and Marrot lies in graue,
And Petrarks sprite bee mounted past our vewe,
Yet some doe liue (that poets humours haue)
To keepe old course with vains of verses newe:
Whose penns are prest to paint out people plaine,
That els a sleepe in silence should remaine:
Come poore old man that boare the *Monarks* name,
Thyne Epitaphe shall here set forthe thy fame.
Thy climyng mynde aspierd beyonde the starrs,
Thy loftie stile no yearthly titell bore:
Thy witts would seem to see through peace and warrs,
Thy tauntyng tong was pleasant sharpe and sore.
And though thy pride and pompe was somewhat vaine,
The *Monarcke* had a deepe discoursyng braine;
Alone with freend he could of wonders treate,
In publicke place pronounce a sentence greate.
No matche for fooles, if wisemen were in place,
No mate at meale to sit with common sort:
Both graue of looks and fatherlike of face,
Of judgement quicke, of comely forme and port.
Moste bent to words on hye and solempne daies,
Of diet fine, and daintie diuerse waies:
And well disposde, if Prince did pleasure take,
At any mirthe that he poore man could make.
On gallant robes his greatest glorie stood,
Yet garments bare could neuer daunt his minde:
He feard no state, nor caerd for worldly good,
Held eche thyng light as fethers in the winde.
And still he saied, the strong thrusts weake to wall,
When sword bore swaie, the *Monarke* should haue all.
The man of might at length shall *Monarke* bee,
And greatest strength shall make the feeble flee.
When straungers came in presence any wheare,
Straunge was the talke the Monarke uttred than:
He had a voice could thonder through the eare,
And speake mutche like a merry Christmas man:
But sure small mirthe his matter harped on.
His forme of life who lists to look upon,
Did shewe some witte, though follie fedde his will:
The man is dedde, yet *Monarks* liueth still.'

[Steevens would offer no apology for the length of this quotation; I offer one, and plead that as the quotation has been given by more than one subsequent editor, it must needs find a place here.—ED.]—DOUCE (i, 227): Another trait of this person's character is preserved in Scot's *Discoverie of Witchcraft*, 1584, p. 54:—'*Thrasibulus*, otherwise called *Thrasillus*, being sore oppressed with this melancholike humor, imagined, that all the ships, which arrived at port *Pyræus*, were his: insomuch as he would number them, and command the mariners to lanch, &c. . . .

To the Prince and his Booke-mates.
Qu. Thou fellow, a word.
Who gaue thee this Letter?
Clow. I told you, my Lord.
Qu. To whom ſhould'ſt thou giue it?
Clo. From my Lord to my Lady.
Qu. From which Lord, to which Lady?
Clo. From my Lord *Berowne*, a good maſter of mine,
To a Lady of *France*, that he call'd *Roſaline*.
Qu. Thou haſt miſtaken his letter. Come Lords away.
Here ſweete, put vp this, 'twill be thine another day.
Exeunt.

113. *you, my*] *you my* Qq. *you; my* Theob. et seq.
119. *Thou haſt*] *thou'st* Cap. (Errata.)
120. *ſweete*] *sweet,* [to Ros.] Cap. *this,*] *this;* Theob. et seq.
121. Exeunt.] Om. Q. Exit Princess attended. Theob.

The *Italian*, whom we called here in *England*, the Monarch, was possessed with the like spirit or conceipt.' [Hereupon Dr Nicholson, the admirable editor of Scot's *Discoverie*, remarks that 'the "Monarcho" of *Love's Lab. Lost* appears from this to have been a madman.']

119. **Lords**] JOHNSON: Perhaps the princess said, rather: 'Come, *Ladies*, away.' The rest of the scene deserves no care. [It is put in the margin by POPE and HANMER; CAPELL says that all or the most part of it is, 'in truth, below anything else in this play; the poet seems to think so himself, when in the person of Costard, he calls them "most sweet jests! most incony *vulgar* wit!"'

120. **Here sweete,**] This, of course, is addressed to Rosaline, as the Princess hands her the letter, and is so indicated in CAPELL'S text.

120. **thine another day**] P. A. DANIEL (*Athenæum*, 13 Oct. 1883): No commentator or editor affords us a word of explanation of ''twill be thine another day.' It is the only instance of Shakespeare's use of the expression, and is now, I believe, entirely obsolete. From instances in the writings of his contemporaries I interpret it, *It will be of use to you; you will find the benefit of it hereafter.* Two or three instances, selected from a number I have noted, will, I think, bear me out in this interpretation. Ben Jonson, *Tale of a Tub*, II, i:—'Let 'un mend his manners then, and know his betters; It's all I ask 'un: and 'twill be his own, And's master's too, another day.' Middleton, *The Witch*, II, iii:—'The boy will do well certain; give him grace To have a quick hand and convey things cleanly; 'Twill be his own another day.' Cooke, *Green's Tu Quoque*, p. 272, vol. xi, Dodsley, ed. Hazlitt:—'*Gertrude.* We'll be instructed by you. *Will Rash.* Well, if you be, it will be your own another day.' Wentworth Smith, *Cromwell*, III, i:—'*Hodge.* Have I not many a time and often said, "Tom, or Master Thomas, learn to make a horseshoe, it will be your own another day?"' In all these cases, it seems to me that no other interpretation than that I have given above is possible, and we may conclude, therefore, that this also is the meaning in the present passage. What use the Princess intended Rosaline to make of the letter must be left to the reader's im-

Boy. Who is the ſhooter? Who is the ſhooter? 122

122–177. In margin, Pope, Han.

122. *Who is... Who is*] *Who's... Who's* Cap. (Errata.)

122. *ſhooter*] *ſuiter* or *ſuitor* Farmer, Var. '85, Steev. et seq. (except Knt ii).

agination; she may have presented it jestingly as a model of love-letter writing, or she may have intended her to dispose of it as Maria, in Fletcher's play, *The Coxcomb*, disposed of hers (see last scene). 'They are for women's matters,' says she, 'and so I use them.' Probably for curl-papers.

122. **shooter**] At the suggestion of FARMER, who found here 'a quibble,' STEEVENS changed this to *suitor*, and remarked that '*suitor* was anciently pronounced *shooter*. So, in *The Puritan*, 1607: "*Frailty*. Forsooth, madam; there are two or three Archers at door would very gladly speak with your Ladiship. *Widow*. Archers? *Sir Godfrey*. Your Husbands Fletcher I warrant. *Widow*. Oh, Let them come near. . . . [*Enter the Suiters Sir Andrew Tipstaffe, Sir Oliver Muck-hill, and Penni-dub.*] *Widow*. Villain, which be those Archers? *Frailty*. Why, do you not see 'em before you? are not these Archers, what do you call 'em Shooters: Shooters and Archers are all one I hope."—[p. 60, col. b. in Third Folio].—MALONE quotes from *Essays and Characters of a Prison and Prisoners*, by G. M., 1618: 'The King's guard are counted the strongest archers, but here are better suitors.' Malone also quotes, as a case in point, 'a grief that *suites* My very heart at root' (*Ant. & Cleop.* V, ii, 104), where 'suites' is used, as he thinks, instead of *shoots*, but the best modern editors believe it is rightly corrected by Capell to *smites*. Malone adds, 'In Ireland, where, I believe, much of the pronunciation of Queen Elizabeth's age is yet retained, the word *suitor* is at this day pronounced by the vulgar as if it were written *shooter*.' That a 'quibble' was intended, MONCK MASON (*Additional Comments*, p. 17) denies, and thinks that Steevens injudiciously admitted *suitor* into his text. 'Boyet,' he remarks, 'could not intend to ask, in consequence of the letter, who the Suitor was, as he knew Armado perfectly, and had just given the Ladies a description of him; the word "Shooter," therefore, appears to me to be used in its usual sense. The Princess, and her train, were going on a sporting party, and the Princess, at the beginning of the scene, asks the Forester, "where was the bush at which they were to take their stand?" but, before they reached it, they were interrupted by Costard's arrival; when that business was over, they return to their intended amusement, and Boyet asks which of them was to use the bow.' Among later editors, KNIGHT appears to be the only one with whom Monck Mason's plea seems to have had any weight. 'We cannot understand,' he says in his Second Edition, 'what the question of Boyet has to do with a *suitor*. He wants to know which of the ladies is going to shoot; and instead of a plain answer has an evasive one. He has heard that the letter is from Biron; and needs no information on that point. We restore the old spelling.'—HALLIWELL observes that 'the tenor of the dialogue would be scarcely intelligible to modern readers' without the change to *suitor*, and adds the following instances where *s* and *sh* appear to be interchangeable:—'Though Enuie sute [*shoot*] her seuen-times poysned dartes.'—Drayton, *Shepheard's Garland* [Fifth Eclog, p. 29, Collier's *Reprint*]; 'Well, sir, then my shute [*suit*] is void.'—*Merry Wives*, 1602 [III, v, 85, Qto. Again in the same Qto, we find, unnoticed by Halliwell, 'Hast thou no shute against my knight,' II, i, 110, while, on the other hand, in II, ii, 96, we find, 'I have an earnest sute to you.'—ED.]; 'He hath spoyl'd me a peach-colour sattin shute.'—

[122. Who is the shooter?]

London Prodigall, 1605 [It is *sute* in the Third and Fourth Folios]; 'What will inshue.'—*Ibid.* [*ensue* in F_3F_4]; 'I will shue him.'—*Ibid.* [*sic* in F_3F_4]; 'She hath wit at will and shooters two or three.'—*Ibid.* [This quotation I failed to detect.—ED.]; 'Hortensio a shuiter to Bianca.'—*Tam. Shrew*, I, i, 47 in F_2.—ELLIS (p. 215) does not seem to be aware of the examples of this degeneration of *s* into *sh* collected by Halliwell and others, and deals with only two examples, one (supplied by Dr W. Aldis Wright) from Rowley's *Match at Midnight*, 1633, II, i: '*Moll.* Out upon him, what a suiter have I got! I am sorry you're so bad an Archer, sir. *Earlack.* Why, Bird, why Bird? *Moll.* Why, to shoote at Buts, when you should use prick-shafts.' [p. 39, ed. Hazlitt-Dodsley]; and the other example is the present passage, whereon he has the following foot-note:—'The preceding dialogue seems at first sight to point to *suitor* as Boyet's meaning, which Rosaline perversely takes as *shooter*. But the connection is not evident. There is no allusion to *suitor*, but much to *shooter* in what follows. Boyet knew both the *suitor* (whether we take him as Biron or Armado) and the *shooter* (the Princess apparently, who is represented as going to shoot a deer at the opening of the scene), but Rosaline's reply, and her remark that it is a "put off," look as if she was purposely misunderstanding him. In the absence of a tenable hypothesis for the introduction of the new word *suitor*, we may suppose that Boyet, looking off after the shooting party which has just left, sees an arrow sped, and inquires of Rosaline who shot it, whereupon she puts him off with the truism that it was *she* (one of the Princess's company) who bore the bow.' Ellis then continues: 'In the present day we have a joke of an Irish shopman telling his customer to *shoot* himself, meaning *suit* himself. The Irish pronunciation, however, only shews an English pronunciation of the XVIIth century. In England at the present day, *shoot* for *suit* would be vulgar, but the joke would be readily understood, though few persons use, or have even heard, the pronunciation. Might not this have been the case in Shakespeare's time? At any rate there is no authority for supposing that such a pronunciation could have been used seriously by Shakespeare himself.' In a footnote Ellis here quotes some observations to the point, by Dr W. ALDIS WRIGHT, which are so valuable that I make no apology for repeating them at full length:—'Mr Aldis Wright seems to suppose that the compositors might have had that pronunciation and that it therefore might have crept into the text. In *Lear*, II, ii, the word *three-suited* of F_1 is spelled *three shewted*, in all the Qtos, but one, where it is *three snyted*, an evident misprint for *three suyted*. Now *shewted* may indicate the transitional pronunciation; on the other hand, it may be itself a mere misprint for *sewted*, which would be a legitimate orthography for *suited*. This hypothesis is questioned by Mr Wright, who says: "in books printed in the time of Shakespeare and Bacon variations occur in different copies of the same edition. I have never seen two copies of the 1625 edition of Bacon's *Essays* which were exactly alike. A list of the variations is given at the end of my edition. Now there are six copies of the Quarto of *King Lear* printed in 1608, which we [the editors of the *Cambridge Edition*] have in our notes erroneously (as we confess in the Preface) called Q_2, whereas we are now convinced that this edition was earlier than the one in the same year which we have called Q_1. These copies of Q_2 (so-called) differ from each other in having, some of them, been corrected while passing through the press. The earliest of these which we have met with is one of the two copies in the Bodleian. This has the reading *three snyted;* but *all* the other copies of the *same* edition read *three-shewted*. I suppose therefore that while the edition

Rosa. Shall I teach you to know. 123
Boy. I my continent of beautie.

124. *I*] *Ay*, Rowe.

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was in course of printing, the error was discovered, and the correction communicated verbally to the compositor, who inserted it according to his own notions of spelling. It is not a question between the readings of two *different* editions, but between an uncorrected copy and a corrected copy of the *same* edition. . . ." Hurried corrections, whether of print or manuscript, frequently introduce additional errors, and hence there is no guarantee in this curious history that the compositor who substituted *shewted* for *snyted*, did not himself put *shewted* when he meant to have inserted *sewted*. More instances are certainly required to decide the point. [In the 1600 Qto of *Henry the Fifth shout* stands for *sute*.] Mr Aldis Wright observes that this was "an instance of a play apparently taken down at the time of acting, and whether *shout* or *suit* be the true reading, one of them could not have been substituted for the other unless the pronunciation was somewhat similar," and he thinks that these instances lead to the conclusion that the pronunciation *shuit* "was in existence at the beginning" of the XVIIth century. The jokes upon *shooter* and *suitor* certainly establish that a sufficiently similar pronunciation of the words was in existence to make the joke appreciable. The various spellings, I fear, prove nothing, because, considering the frequency of the word,—*suit* occurs 163 times, *suitable* once, *suited* 7, *suiting* 1, *suitor* 38 times in Mrs Cowden-Clarke's Concordance,—the rare variations can only pass for misprints. The absence of any notice of such a practice in orthoepists of the XVIth century (if we except a doubtful passage from Hart), together with the depreciating manner in which similar usages are mentioned in Cooper, shew that any such pronunciation was considered not worth mentioning.' On p. 922 Ellis says that, in addition to the examples already given, 'Mr Edward Viles has kindly furnished me with the following: "There was a Lady in *Spaine*, who after the decease of her Father hadde three sutors (and yet neuer a good Archer)."—Lyly's *Euphues and his England*, p. 293, Arber's *Reprint*. The resolution of *si* into *sh* was not the received, or polite custom of that period, although it was known and reprobated.'

[I see nothing pertinent in Boyet's asking who is the *suitor*. He knew, of course, that the *suitor* was not Armado, and he had just heard the Clown speak of a letter to Rosaline from the Lord Berowne. He knew quite as well as all the others that Lord Berowne was the suitor. But he does ask, as the Princess is leaving, who of the ladies was to accompany her as the 'shooter'; and that the text is right is proved, I think, by Rosaline's reply, 'why *she* that bears the bow.' To be sure, Rosaline adds that she has finely evaded the question; but this only means, I think, that instead of naming the 'shooter,' she has merely defined what a 'shooter' is. Had Boyet's question been, in intention, who is the *suitor*, would not Rosaline have answered, 'why *he* that bears the bow'? Finally, when Rosaline is graveled, she acknowledges that she herself is the 'shooter,' which is to me conclusive.—ED.]

124. **continent**] WALKER (*Crit.* iii, 37): Does 'continent' here mean simply (*ut passim apud poëtas vett.*) *that which contains; my repository of beauty?* Among other instances of 'continent' in this sense note Herrick, *The Apron of Flowers* [ii, 56, ed. Singer],—'To gather Flowers Sappha [*sic*] went, And homeward she did bring Within her Lawnie Continent, The treasure of the Spring.' Again, in

Roſa. Why ſhe that beares the Bow. Finely put off.
Boy. My Lady goes to kill hornes, but if thou marrie,
Hang me by the necke, if hornes that yeare miſcarrie.
Finely put on.
Roſa. Well then, I am the ſhooter.
Boy. And who is your Deare?
Roſa. If we chooſe by the hornes, your ſelfe come not neare. Finely put on indeede.

125. *Finely put off.*] Separate line, Cap. et seq.
130. *Deare*] QF_2. *Dear* F_3F_4. *Deer* Rowe.
131. *the hornes*] *horns* Ff, Rowe, +. *hornes, your ſelfe*] QFf, Hal. Cam. Glo. *horns, your self;* Rowe et cet.
131. *not*] Om. Steev. Var. '03, '13, '21. (misprint?)
132. *Finely...indeede.*] Separate line, F_3F_4 et seq.

The Broken Christall [i, 251, *ibid.*],—'To Fetch me Wine my *Lucia* went, Bearing a Christall *continent*,' etc. [As Walker says, instances abound of the use of 'continent' in its derivative Latin sense. A *Concordance* to Shakespeare gives sufficing examples.—SCHMIDT (*Lex.*) defines the word in the present passage as equivalent to 'the abstract, inventory,' which aptly applies to 'Here's the scroule, The continent, and summarie of my fortune,'—*Mer. of Ven.* III, ii, 137; but I prefer here Walker's nicer discrimination, 'the repository,' the casket wherein all beauty is contained.—ED.]

125. **Bow**] It has been asserted that Rosaline here makes a pun on 'bow' and *beau*, overlooking the fact that *beau* in the sense of *suitor* or *lover* did not come into use until a hundred years after Shakespeare's day.—ED.

125. **Finely put off**] FARMER swept aside this and 'Finely put on' (line 128) as 'only marginal observations.'—HALLIWELL quotes an example of it in Heywood's *Fayre Mayde of the Exchange*, 1607:—'*Moll.* Away, you ass! hinder not my business. *Cripple*, Finely put off, wench, i'faith.' [II, ii, ed. Field]; and also, from *The Marriage Broaker or the Pander*, but the date, 1662, is too far post-Shakespearian.—DYCE (ed. ii) says that he 'once suspected that these words, as well as the subsequent, "Finely put on!" and "Finely put on, indeed!" should be assigned to Costard.' It would be, indeed, a pity to deprive Rosaline and Boyet of these triumphant exclamations.—ED.

130. **Deare**] It seems almost impertinent to call attention here to the pun. In the next line, a printer's error in the omission of 'not' in Steevens's edition of 1793 was repeated in the Variorum editions down to and including that of 1821.

131. **hornes**] An allusion to 'horns' as a marital penalty for a wife's infidelity appears to be a chartered libertine in very many European languages; its origin until within recent years has been not even plausibly traced.—MURRAY (*N. E. D.* s. v. *Horn.* † 7) offers the following:—'The origin of this [penalty] which appears in so many European languages, and, seemingly, even in late Greek in the phrase *κέρατα ποιεῖν τινί* (Artemidorus, *Oneirocritica*, II, 12) is referred by Dunger (*Germania*, xxix, 59) to the practice, formerly prevalent, of planting or engrafting the spurs of a castrated cock on the root of the excised comb, where they grew and became horns,

Maria. You ſtill wrangle with her *Boyet*, and ſhee ſtrikes at the brow.

Boyet. But ſhe her ſelfe is hit lower: Haue I hit her now.

Roſa. Shall I come vpon thee with an old ſaying, that was a man when King *Pippin* of *France* was a little boy, as touching the hit it.

Boyet. So I may anſwere thee with one as old that was a woman when Queene *Guinouer* of *Brittaine* was a little wench, as touching the hit it.

Roſa. Thou canſt not hit it, hit it, hit it,

135, 136. One line, Q, Theob. et seq.
139. *hit it.*] *hit it?* Theob. et seq.
140. Boyet.] Biron. Var. '03, '13, '21.
141. Guinouer] QFf, Rowe, +, Cap. Cam. Glo. *Guinever* Var. '73 et cet.
was a] *was* F_4.
142. *wench*] *wech* F_3.

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sometimes several inches long. He shows that German *hahnreh* or *hahnrei*, "cuckold," originally meant "capon."' [The punctuation of this line deserves attention. By placing a semi-colon after 'yourself,' ROWE, followed by a large majority of editors, represents Rosaline as naming Boyet as her 'deer' and at the same time as casting a deep slur on herself. Is it conceivable that this can be right? It seems to me that the Folios and Quartos should never have been deserted. According to their punctuation, Rosaline evades the question by an allusion to horns, coarse enough, it is true, according to modern propriety, but far better than the implication, inevitable in Rowe's punctuation.—ED.]

138, 141. **King Pippin, Queene Guinouer**] GREY (i, 147): King Arthur, husband to Queen Guinever, died in the middle of the sixth century, and King Pepin began his reign in the middle of the eighth.—HALLIWELL quotes at length an absurd, fanciful description of Queen Guinevere from a MS (Ashmole, 802) by Dr Forman, the astrologer, wherein it is stated that she was 'twelve foote longe' and 'lived almost a hundred years.' Tennyson, whose story of the Queen is likely to become the accepted version, does not follow Sir Thomas Malory, nor, I believe, with close fidelity, any of the many accounts of her. All that is germane at present, however, is to note, as Halliwell does, that the name of this Queen was 'proverbial in Shakespeare's time, and any flaunting person was called after her, the name also being used jocularly or in contempt. "His life and doctrine may both be to vs an ensample, for since the raigne of Queen Queniuer was there neuer seene a worse."—Nashe, *Haue with you to Saffron-Walden*, 1596 [p. 150, ed. Grosart]. Florio gives "*Guinedra*, a word of mockerie for the Tartares Queene or Empresse, as we say, Queene Guiniuer."—*New World of Words*, 1611.'

143. **Thou canst not hit it**, etc.] CHAPPELL (p. 239): The tune was transcribed by Dr Rimbault from one of the MSS presented by Bishop Fell to the Music School at Oxford, bearing date 1620. 'Canst thou not hit it' is mentioned as a dance in *Wily Beguiled*, [1606, p. 327, ed. Hazlitt-Dodsley. The music is here given as it stands in NAYLOR, p. 200.]:—

Thou canſt not hit it my good man.

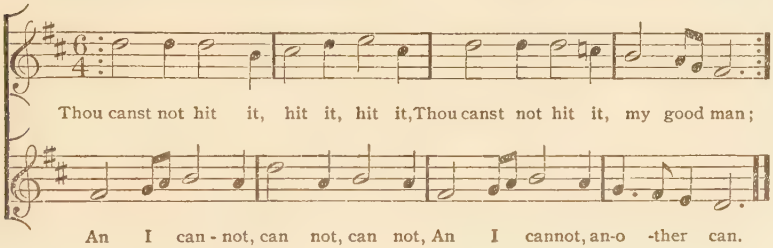
Boy. I cannot, cannot, cannot:
And I cannot, another can. *Exit.*

Clo. By my troth moſt pleaſant, how both did fit it.

Mar. A marke marueilous well ſhot, for they both did hit.

Boy. A mark, O marke but that marke: a marke ſaies my Lady.
Let the mark haue a pricke in't, to meat at, if it may be.

145, 146. One line, Q_1.
145. Boy. *I cannot*] Q_2Ff. Boy. *And I cannot* Q_1. Boy. *An I cannot* Theob. et seq.
146. *And*] *An* Theob. et seq.
Exit.] After line 144, Q. Exit Rosa. Rowe. Exit Ros. and Cat. Cap.
149. *hit.*] QqF_2F_3. *hit it.* F_4 et seq.
150. *mark,*] *mark?* or *mark!* Theob. et seq.
marke:] *mark!* Rowe.
152. *meat*] F_3. *meate* QF_2. *meet* F_4, Rowe, +. *mete* Cap. et seq.



149. **hit**] The rhyme proves that the 'hit it' of F_4 is right.

152. **pricke**] In the singular, this is sometimes used as a technical term in Archery for the centre of the target. Thus, it 'was neuer sene yet amonges men, as alwayes to heale the sycke, euer more to leade a shyppe without daunger, at al times to hit the prick: shall no Physicion, no shypmaster, no shoter euer do.'—Ascham, *Toxophilus*, 1545, p. 99, ed. Arber, *et passim*. When used in the plural, the meaning is by no means evident. Thus, 'In the fyeldes also, in goyng betwyxt the pricks, eyther wyth your hande, or elles wyth a clothe you muste keepe your bowe in suche a temper.'—p. 122, *op. cit.* 'In shootynge at the pryckes, hasty and quicke drawing is neyther sure nor yet cumlye.'—p. 149. 'When you haue leasure we wyll go to the pryckes.'—p. 150. '—euen in the midway betwixt ye prickes.'—p. 162.—STRUTT says that 'the marks usually shot at by the archers for pastime were "butts, prickes, and roavers." The butt, we are told, was a level mark, and required a strong arrow with a very broad feather; the pricke was a "mark of compass," but certain in its distance; and to this mark strong swift arrows, of one flight, with a middling sized feather, were best suited; the roaver was a mark of uncertain length.'—*Sports and Pastimes*, p. 62, ed. 1841. Again, 'the prickes, the first corrupters of archery, through too much preciseness, were formerly scarcely known, and little practised.'—*ibid.*—FURNIVALL, in his Preface to *The Babees Book* (E. E. T. Soc. 1868, p. ci), has a note wherein much information on this obscure subject is

Mar. Wide a'th bow hand, yfaith your hand is out.
Clo. Indeede a'muſt ſhoote nearer, or heele ne're hit the clout.
Boy. And if my hand be out, then belike your hand is in.
Clo. Then will ſhee get the vpſhoot by cleauing the is in.
Ma. Come, come, you talke greaſely, your lips grow foule.
Clo. She's too hard for you at pricks, ſir challenge her to boule.
Boy. I feare too much rubbing : good night my good Oule.

153. *a'th*] *o'th* Rowe ii et seq. *bow hand*] *bow-hand* Theob.
154. *heele*] Q_2F_2. *hele* Q_1. *hee'l* F_3. *he'l* F_4. *he'll* Rowe.
156. *And if*] *An if* Theob. et seq.
158. *vpſhoot*] QqF_2F_3, Cam. Glo. *upſhot* F_4 et cet.
159. *is in*] Qq. *Pin* Ff et seq.
160. *greaſely*] *greaſily* F_3F_4.
162. *pricks*] *prick* Var. '21. *ſir*] *ſir*, F_3F_4. *sir ;* Cap. et seq.
163. *boule*] *bowle* Q. *bowl* F_4.
165. *Oule*] Q_2. *owle* Q. [Exeunt all but Costard. Theob.

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garnered, and as a final word adds, with his unflinching honesty :—'If any reader of this note feels certain as to the meaning of *pryckis*, he knows more about it than I do.'—ED.

152. **to meat at**] DYCE (*Gloss. s. v.* 'mete') : To measure with the eye.

153. **Wide a'th bow hand**] DOUCE says that this means 'a good deal to the left of the mark.' [Possibly, this should not be taken literally,—any more than the modern slang phrase 'over the left' is to be construed literally. The phrase, as Maria uses it, means, I suppose, merely 'you are far wrong.'—ED.]

155. **clout**] STEEVENS : The white mark at which archers took their aim.—FURNIVALL quotes 'Mr Peter Muir, Bowmaker to the Royal Archers at Edinburgh' as authority for the statement that the Royal Archers at Edinburgh 'within thirty years shot at a square mark of canvas on a frame, and called "the clout"; and an arrow striking the target is still called "a clout." '—*The Babees Book*, p. ciii.

159. **is in**] See *Text. Notes.*—KEIGHTLEY (p. 105) : Possibly, the poet thus wrote it ; for it makes a kind of sense, and he may have had his reasons for using it.—STEEVENS : The 'pin' was the wooden nail that upheld the clout.

163, 165. **boule . . . Oule**] In reference to the former word, ELLIS (p. 153) thus quotes Walker :—'Many respectable speakers pronounce this word so as to rhyme with *howl*, the noise made by a dog. Dr Johnson, Mr Elphinstone, and Mr Perry declare for it ; but Mr Sheridan, Mr Scott, Dr Kenrick, and Mr Smith pronounce it as the vessel to hold liquor, rhyming with *hole*. I remember having been corrected by Mr Garrick for pronouncing it like *howl*; and am upon the whole of opinion that pronouncing it [to rhyme with *hole*] is the preferable mode, though the least analogical.' Ellis hereupon comments :—'Walker derived his knowledge entirely from observing the spelling and custom of his time. Hence his argument

Clo. By my ſoule a Swaine, a moſt ſimple Clowne. 166
Lord, Lord, how the Ladies and I haue put him downe.
O my troth moſt ſweete ieſts, moſt inconie vulgar wit,
When it comes ſo ſmoothly off, ſo obſcenely, as it were,
ſo fit. 170
Armathor ath to the ſide, O a moſt dainty man.

168. *O*] QFf. *O'* Rowe ii et seq. *wit,*] *wit!* Cap.

171. Armathor] Q_2. Armatho Q_1, Cap. Var. Ran. Mal. Steev. Var. Knt, Hal. Ktly. *Armador* Dyce. Armado Ff et cet.

171. *ath to the*] Q_2. *ath toothen* Q_1. *ath to* Ff. *a'th to* Rowe i. *o' t' one* Cap. *o' the to* Wh. i. *o' th' to* Wh. ii. *o' the one* Dyce. *a' th' t' other* Ktly. *at th' one* Marshall. *o' th' one* Rowe ii et cet.

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is perfectly groundless. *Bowl*, the cup, is connected with *boll*, *bole*, and the sound of *oo* [or long *o*] is to be expected. . . . But *bowl*, the ball, was the French *boule*, correctly written *boul* or *bowl*, in older English. . . . The change of *uu* into *ou* in English, which occurred partly perhaps in the XVth century, . . . was not fully completed in the XVIth, and which the words *through*, *youth*, *you*, a *wound* (some say a *wownd*), *could*, *would*, *should*, *flowk* (a flounder), *soup*, *group*, *rouge*, *route* (occasionally called *rowt* like *rout*), *Cowper* [*i. e.* Cooper] only called *Cow*per by those who do not know the family, *Brougham*, (Bruum) as spoken by Lord Brougham, though the carriage is often called *Broo*-em, will convince us that the change is not yet complete.' [The pronunciation of *bowl*, a ball, and *bowl*, a cup, was evidently unsettled in Shakespeare's day. Both, in the present play, rhyme with 'owl'—the former in the passage before us, and the latter at V, ii, 1007–8. While in *Mid. N. Dream*, (II, i, 46) which Shakespeare must have written nearly at the same time as *Love's Lab. Lost*, *bowl*, a cup, rhymes with 'foal.' 'Foule' must be left out of consideration; its pronunciation is as unsettled as 'bowl.'—ED.]

164. **rubbing**] MALONE: To *rub* is a term of the bowling green. [Compare Hamlet's, 'ay, there's the rub.']

168. **inconie**] See III, i, 142.

171. **Armathor**] DYCE: As Costard elsewhere is troubled with the infirmity of either forgetting or blundering in the Spaniard's name (at I, i, 200, he stammers out 'Signior *Arm—Arm*—commends you'; [It is Dull not Costard who thus stammers. —ED.] and again at IV, ii, 209, he says, 'Of Dun *Adramadio*, Dun *Adramadio*'), we may conclude that it was intended he should blunder here: but (as will be seen) he does *not* blunder, if we read with the Qto '*Armatho*'; he does, if we adopt the reading of F_1, '*Armathor*,'—which however in a modern text must be '*Armador*.' . . . It is evident either that Shakespeare hesitated between '*Armado*' and 'Armatho,' or (what is most probable) that he had originally written 'Armatho,'—that he afterwards preferred '*Armado*,'—and that by an oversight the former spelling was retained in some places of the MS of the 'newly corrected and augmented' play (see the title-page of the Qto, 1598). [See note on 'Armado,' *Dram. Pers.* 8, *supra*.—ED.]

171–176. DYCE'S remark that 'what Costard here says of Armado seems strangely out of place,' receives emphasis from STAUNTON, who asserts that 'the reference to Armado and the Page is so utterly irrelevant to anything in the scene, that every one

To see him walke before a Lady, and to beare her Fan. 172
To see him kisse his hand, and how most sweetly a will
sweare : 174

173. *a will*] *he will* Rowe, Theob. 174. A line lost, Mal. Ktly. Warb. Johns.

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must be struck with its incongruity. I have more than a suspicion,' he adds, 'that the whole passage, from line 168, "O' my troth," etc., or, at least, from line 171, "Armado o' the one side," etc., down to "Ah heavens, it is a most pathetical nit!" belongs to the previous Act, and in the original MS followed Costard's panegyric on the Page,—"My sweet ounce of man's flesh! my incony Jew!" [III, i, 142]. It is evidently out of place in the present scene, and quite appropriate in the one indicated.' The propriety of what Staunton 'more than suspected' appealed so strongly to HUDSON that he adopted the change in his text, and transferred lines 168–176 to follow III, i, 142, with the remark that 'a thing so palpably wrong cannot be set right too soon.' Herein, in this transference, ROLFE has followed Hudson. Having possibly found the shadow of a shade of appropriateness in Costard's speech (see next note) I think it needless here to improve Shakespeare.—ED.

171. **ath to the side**] R. G. WHITE (ed. i): [Rowe's change] gives the sense, but by introducing *one* which does not exist in the text, and taking out of Costard's mouth a phrase which he meant to use, which was 'the to side,' *i. e.* 'the hither side,' an old, and, though now obsolete or vulgar, a correct form of expression.—DYCE (ed. ii): Mr White says nothing of the reading of the Quarto, which is in fact the original. [Keightley's reading seems to conform to the text of the Qto with less violence than any other. The objection to it which may be urged is that it disregards the antithesis of Armado on the one side and his Page on the other; but for this Keightley is not responsible. It is undoubtedly difficult to weld these lines into coherence with the rest of the speech. But we must remember that Costard's mind is not eminently logical, and, possibly, he here, in imagination, contrasts Boyet's behaviour with what he supposes would be that of Armado in the company of such fine ladies; in Costard's eyes Boyet is a mere clown, a country bumpkin, whereas he pictures Armado as a dainty courtier, and alongside of his master the presence of Moth is inevitable. Is it not possible to interpret 'o'th' one side' as meaning on the other hand? It is not necessary to suppose it means that Armado is on one side of the ladies and Moth on the other. Indeed it would be, even to Costard, highly improper to suppose that a page like Moth, whose place is at his master's heels, should be walking by the side of Court dames. If, then, 'atother' does not refer to Moth's position at the ladies' side, why should 'o'th' one side' refer to that of Armado? We do not get rid of this question by transposing the whole passage to another Act. No answer comes to us there, any more than here. Or, rather, the same answer comes in both places, namely, that 'o'th one side' and 'at' other' are not locative, but represent Costard's process of reasoning: 'on the one hand' and 'on the other.' On a passage such as this it seems to me that hermeneutical torture is justifiable.—ED.]

174. **sweare**] MALONE: A line following this seems to have been lost.—COLLIER (ed. ii): The whole speech is in rhyme excepting the line ending in 'swear,' which wants its consort, and here we find it in MS of the time when, perhaps, the play was acted, as follows:—'Looking babies in her eyes, his passion to declare.' [This line

And his Page atother ſide, that handfull of wit, 175
Ah heauens, it is moſt patheticall nit.
Sowla, ſowla. *Exeunt.*

Shoote within. 178

175. *atother*] Q_1. *at other* Q_2Ff, Rowe i. *o' t' other* Rowe ii et seq. *of wit,*] *of small wit.* Coll. MS.

176. *heauens,*] *Heav'ns!* Rowe. *moſt*] Qq. *a moſt* Ff et seq.

177. *Sowla, ſowla*] Om. Theob. +. *Sola! sola!* Cap. et seq. Exeunt.] QFf. Exit running. Cap.

178. At beginning of next scene, Pope. *Shoote*] *Shoot* Q. *Showte* F_2. *Showt* F_3. *Shout* F_4. Shouting within. Theob. A noise raised after shooting is heard within. Hal. *within*] *with him* Q_2. Scene II. Pope. The same. Cap. Cam.

Collier inserted in his text.] It is, besides, entirely consistent with what precedes, and carries on the description still more ludicrously.—HALLIWELL: Even were this addition [of Collier's MS] unexceptionable, few editors would venture to introduce a new line into the works of the great dramatist, on the sole authority of a volume of unascertained antiquity; but it seems scarcely to agree with the context, the act of looking for babies in the eyes requiring a nearer approach than would be practicable in a walk, and that Armado is described throughout as walking in company with a lady, is apparent from the commencement of the next line, 'and his page o't'other side.' The expression of looking for babies in the eyes is an old and common one.—R. G. WHITE (ed. i): The rhyme provided by [Collier's MS] is, to me, sufficient evidence that it is entirely without authority. I am fully convinced that, at the time when this play was written, 'swear' was pronounced *sweer*, and that all words of similar orthography had the same vowel sound. [This last broad assertion, that *ea* was always *ee*, White afterward withdrew in his *Memorandums of English pronunciation in the Elizabethan Era*, vol. xii, p. 417; he might, however, have found, in the present play, examples of the pronunciation of 'swear' as *sweer*.—See IV, i, 67.]—BRAE treats the added line of Collier's MS Corrector with scorn and contempt; he asserts that the expression 'his passion to declare' is entirely at variance with Costard's phraseology and character; and that the line was due to Malone's 'unlucky and silly remark' that there appears to have been a line lost here. 'On this hint,' says Brae (p. 83), 'the Old Corrector went to work and turned out this precious composition; the folly and impudence of which is only equalled by the gullibility with which it has been received.' Brae's answer to the question, how Costard's sudden reference to Armado is to be explained, has the fine old Warburtonian flavour:—'In no other possible way,' he replies, 'than that the speaker is supposed to have just caught sight of Armado, in the distance, escorting one of the ladies of the court with over-strained and ridiculous gallantry; and that the break after "a' will swear" is intended to be filled up by a clownish imitation of Armado's gestures by Costard, then alone upon the stage; after which he resumes his description of what he sees afar.'

176. **patheticall**] See note on I, ii, 92.

177. **Sowla, sowla.**] This is evidently the same as Launcelot's 'Sola, sola; wo ha ho, sola, sola,' in *Mer. of Ven.* V, i, 49; what it means we learn immediately from Lorenzo's saying, 'Leaue hollowing, man.' Costard gives this halloo in

[*Scene II.*]

Enter Dull, Holofernes, the Pedant and Nathaniel. 1

Nat. Very reuerent ſport truely, and done in the teſtimony of a good conſcience. 3

1. Dull,] Dull. F_3F_4.
the Pedant] Om. Rowe et seq.
Nathaniel.] Sir Nathaniel. Theob. et seq.
2. *reuerent*] *reverend* Theob. Warb. Johns. Coll. Dyce, Cam.

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answer to the 'shouting within.' HALLIWELL overlooked this cry of Launcelot and Lorenzo's explanation when he gave, on the present passage, the following note: '*Sowla* appears to be some exclamation, or some musical note, the meaning of which is not very apparent, unless it be a form of one of the terms of the gamut.'—ED.

1. **the Pedant**] From ROWE downward all editors have omitted these words, which are really quite harmless, and, in the Qto and Folio, are used at times, instead of his patronymic, to indicate the speaker,—but only at times; after the first eighty lines there is much confusion in the speeches set down to '*Hol.*' and '*Nath.*' Holofernes speaks, in this scene, twenty times, and of these twenty, his speeches in eight instances, as proved by the context, are given to '*Nath.*' In one case, line 153, this confusion culminates in the singular error of addressing Holofernes as 'Sir Holofernes,' thus bestowing, as the CAMBRIDGE EDITORS remark, a title on the Pedant to which he had no claim. See note *ad loc.* The origin of this confusion FLEAY (*Life*, etc., p. 202) finds in the retouches, hurried for the Court performance, of the original MS. In *Anglia* (vol. vii, 1884, p. 228) the same learned commentator somewhat extends this scope. 'In the first draft of the play,' he says, 'Holofernes was the curate and Nathaniel the pedant, as is clear by comparing V, i, and IV, 2, l. 66–156 [Fleay does not give the text from which he quotes, and as I have found it impossible to make his lines correspond with the *Globe* or the *Cambridge Edition* so as to transpose them to the Folio, I reprint his figures as they stand on the page of *Anglia*, merely remarking that the lines to be compared seem to be identical.—ED.], which evidently belonged to the first draught, with IV, 2, l. 65 and 157, which latter portions of the play, and which only, agree with the arrangement adopted by all modern editors, surely without consideration, with Holofernes as pedant and Nathaniel as curate.' At the close of his notice of this confusion FLEAY remarks (*Life*, etc., p. 203): 'I am not aware that this singular change of character has been noted, or any reason assigned for it, except my conjecture, that it was intended to disguise a personal satire which, however pertinent in 1589, had become obsolete in 1597.' I find it hard to believe that a mere exchange of names would have increased the interest in the play to royal ears. The 'wytt and mirthe' would remain about the same whether the speeches be given to Holofernes or to Nathaniel; and we must remember that it was for these qualities that, six years later, Burbage recommended the play to Sir Walter Cope, and said it would please the Queen exceedingly. I prefer the safe traditional scape-goats: the compositors or the compositors' reader, who in deciphering the erasures or interlineations in a stolen prompter's copy became confused with the 'Per.' and 'Ped.' and 'Nath.' and 'Hol.' and 'Peda.' —ED.

Ped. The Deare was (as you know) ſanguis in blood, ripe as a Pomwater, who now hangeth like a Iewell in the eare of *Celo* the ſkie; the welken the heauen, and a-

4. Ped.] Hol. Rowe et seq.
ſanguis in blood,] QFf, Rowe, Pope, Han. *in sanguis, blood;* Cap. Mal. Steev. Var. *in sanguis, in blood;* Ran. *sanguis, in blood;* Theob. et cet.
5. *a*] *the* Q, Coll. Cam. Glo.
5. *Pomwater*] *pomewater* Cap. et seq. ii, iii. Cœlo F_3F_4 et cet.
6. Celo] QF_2. *cœlum* Jervis, Dyce
ſkie;] F_2F_3. *ſkie,* QF_4 et seq.
welken] *welkin* Rowe.
heauen,] *heaven;* Theob. Warb. et seq.

4. **sanguis in blood**] CAPELL pertinently asks what is the sense of 'the deer was sanguis?' and thereupon changes the text to 'the deer was *in* sanguis, blood,' wherein he was followed first by MALONE and then by all other editors down to KNIGHT, who returned to the original text. MALONE quotes another instance of the use of 'in blood' in 'If we be English deer, be then in blood; Not rascal-like,' etc.—*1 Hen. VI:* IV, ii, 48. That the phrase means *in full vigour, in perfect condition,* is plain from what follows: 'as ripe as a Pomwater.' In the two other cases where Holofernes uses a Latin word in this sentence he gives the preposition: 'of Celo' and 'of Terra'; and it seems to me merely a printer's oversight that he does not give the *in* before 'sanguis.' I incline, therefore, to think that the text should read 'the deer was *in* sanguis, in blood'; as RANN has it. Capell was right in putting the 'in' before 'sanguis,' but he was wrong in taking it away from before 'blood.' This is not a question of the Pedant's Latinity, but of his English.—MARSHALL (p. 59) believes that Holofernes, not only in this speech, but throughout, uses Italian and not Latin words, and that he here uses an Italian adjective *sanguigno,* or, so Marshall says, 'as it was written sometimes in Shakespeare's time, *sanguino.* . . . The printers corrected *sanguigno* or *sanguino* to "sanguis," taking the *in,* very likely, to be a repetition of "in."' Accordingly, Marshall prints in his text *sanguigno* here, and *cielo* in line 6.—ED.

5. **Pomwater**] In his 'Chap. 101. Of the Apple Tree,' Gerard gives (p. 1459, ed. 1633) a wood-cut of the '*Malus Carbonaria,* The Pome Water tree,' but no description. Among 'The Vertues' of the fruit, he recommends for certain ailments, 'the pulpe of rosted apples, in number foure or fiue, according to the greatnesse of the Apples, especially of the Pome-water, mixed in a wine quart of faire water, laboured together vntill it come to be as apples and Ale which wee call Lambes Wooll.' He also says that 'there is likewise made an ointment with the pulpe of Apples and Swines grease and Rose water, which is vsed to beautifie the face, and to take away the roughnesse of the skin, which is called in shops *Pomatum*: of the Apples whereof it is made.'—ED.

5. **hangeth like a Iewell,** etc.] Compare, 'she hangs upon the cheek of night Like a rich jewel,' etc.—*Rom. & Jul.* I, v, 47.—ED.

6. **Celo**] In order to add some little strength to Warburton's unfortunate conjecture that Florio was attacked in the character of Holofernes, MALONE quoted the definition of *Cielo,* from Florio's *Worlde of Wordes,* '*heauen,* the *skie,* the firmament or *welkin,*' wherein the words italicised are those used by Holofernes in the present passage. Again *Terra* is explained: 'the element called *earth,* anie grounde, *earth,* countrie . . . *land, soile,*' etc., again using the same words as Holofernes.

non falleth like a Crab on the face of *Terra*, the ſoyle, the land, the earth.

Curat. Nath. Truely M. *Holofernes*, the epythithes are ſweetly varied like a ſcholler at the leaſt: but ſir I aſſure ye, it was a Bucke of the firſt head.

Hol. Sir *Nathaniel*, *haud credo*.

Dul. 'Twas not a *haud credo*, 'twas a Pricket.

Hol. Moſt barbarous intimation: yet a kinde of inſinuation, as it were *in via*, in way of explication *facere*: as it were replication, or rather *oſtentare*, to ſhow as it were his inclination after his vndreſſed, vnpoliſhed, vneducated, vnpruned, vntrained, or rather vnlettered, or rathe-

9. Curat. Nath.] QFf. Nath. Rowe et seq.

M.] Q. *Maſter* Ff.

epythithes] Q. *epythites* F_2F_3. *epithetes* F_4, Rowe. *epithets* Pope.

14, 15. *inſinuation*] *anſinuation* F_3F_4.

15. *explication* facere:] *explication; facere*, Theob. et seq.

16. *replication,*] *replication;* Theob. et seq.

17. *inclination*] *inclination:* Theob. Warb. Johns. *inclination*— Cap. et seq.

The argument is feeble enough at best, and Malone acknowledges that the dates of *Love's Lab. Lost* and of *The Worlde of Wordes* are fatal to it.—DYCE (ed. ii, iii) misapprehended Malone's drift and unfairly says, 'Malone appears to have thought that Holofernes was using an Italian word here, for in his note he cites Florio's *Dict.*!'—ED.

9. **epythithes**] An unusual, accidental spelling; it can hardly be supposed to be intentional; unless the second *th* be the same as in 'Moth.' The ordinary spelling is given in the Ff.—ED.

11. **Bucke of the first head**] STEEVENS: In *The Returne from Pernassus*, 1606, there are the following appellations of deer, at their different ages:—'I causd the Keeper to seuer the rascall Deere, from the Buckes of the first head: now sir, a Bucke of the first yeare is a Fawne, the second yeare a pricket, the third year a Sorell, the fourth yeare a Soare, the fift a Buck of the first head, the sixt yeare a compleat Buck: as likewise your Hart is the first yeare a Calfe, the second yeare a Brochet, the third yeare a Spade, the fourth yeare a Stagge, the fift yeare a great Stag, the sixt yeare a Hart; as likewise the Roa-bucke is the first yeare a Kid, the scond yeare a Girle, the third year a Hemuse: and these are your speciall beasts for chase, or as wee Huntsmen call it, for venery.'—[II, v, p. 107, ed. Macray.]

12. **Sir**] JOHNSON: He that has taken his first degree at the University is in the academical style called *Dominus*, and in common language was termed *Sir*. [See *Twelfth Night*, IV, ii, 4, for a discussion of the application of 'Sir' to the inferior clergy, who were only *Readers*.]

13. **Pricket**] See note on line 11. Cotgrave has: '*Brocart: m.* A two-yeare-old Deere; which if he bee a red Deere, we call a Brocket; if a fallow, a Pricket.'

15. **facere:**] The proper position of the colon before 'facere' and not after, we owe to Theobald. The change is undoubtedly right, although at first we may be inclined to resent it.—ED.

reſt vnconfirmed faſhion, to inſert againe my *haud credo* for a Deare.

Dul. I ſaid the Deare was not a *haud credo*, 'twas a Pricket.

Hol. Twice ſod ſimplicitie, *bis coctus*, O thou monſter Ignorance, how deformed dooſt thou looke.

Nath. Sir hee hath neuer fed of the dainties that are bred in a booke.
He hath not eate paper as it were:
He hath not drunke inke.
His intellect is not repleniſhed, hee is onely an animall,

19. *faſhion,*] *fashion*— Cap. et seq.
23, 24. *O...looke*] Separate line, Dyce, Sta. Cam. Glo.
24. *dooſt*] *doeſt* F_3F_4, Rowe.
25–30. Lines run on, Pope, +, Cap. Var. Mal. Steev. Var. Knt, Coll. i.
25. *fed of*] *fed on* Rowe, +.
27. *He hath*] Hol. *He hath* Kinnear.
27, 28. One line Q.
27–30. *He...parts*] Prose, Dyce, Sta. Cam. Glo.
29. *animall,*] *animal, not to think* Coll. MS.

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19. **vnconfirmed**] Why 'unconfirmed' should be 'ratherest' is not easy to discern. SCHMIDT (*Lex.*) defines it as 'inexperienced, raw,' but this seems feeble and like an anticlimax after the numerous *vn*'s. The only other place where Shakespeare uses it is in *Much Ado*, III, iii, 114, where Conrade expresses surprise that poor villains are wont to make what price they will with rich ones. 'That shewes,' says Borachio, 'thou art vnconfirmed,'—which may mean 'that thou art a mere novice in the ways of the world,' with an adumbration of the religious ceremony of 'confirmation.' Thus, in the present passage, there is no shade of ignorance or of ill-manners in which Dull is not serving a novitiate. Or, perhaps, the ratherest explanation is that Holofernes himself had no precise idea as to the meaning of 'unconfirmed,' but wished to round off his sentence with a comparative and a superlative, be the meaning what it may.—ED.

27–33. **He hath . . . then he**] Whether or not these lines were originally verse and sophisticated into prose by the compositor, we shall never know. The two short lines 27 and 28 are at the foot of a column and probably close the stint of a compositor, who split up a line in order to fill up the space. This is, possibly, the second instance of thus spacing out a gap; see III, i, 33; and we meet with what is, possibly, another in *The Tempest*, II, ii, 93, 94. Collier's MS pieces out one rhyme '—— he hath not drunk ink His intellect is not replenished; he is only an animal, *not to think*'; but unfortunately he gives us no help with a rhyme to 'plants,' in line 30. 'The length of these lines,' says Dr JOHNSON, 'was no novelty on the English stage. The Moralities afford scenes of like measure'; and MALONE calls attention to some examples in proof, from *Like Will to Like*, 1568; *Promos and Cassandra*, 1578; *The Three Ladies of London*, 1584, etc., which he had given at the end of *The Com. of Errors* in the Variorum.—ED.

29. **animall**] Cotgrave has: '*Animal: m.* An animall; . . . (we sometimes call a blockhead, or gull, an Animall).'

onely ſenſible in the duller parts: and ſuch barren plants
are ſet before vs, that we thankfull ſhould be : which we
taſte and feeling, are for thoſe parts that doe fructifie in
vs more then he.
For as it would ill become me to be vaine, indiſcreet, or
a foole ;
So were there a patch ſet on Learning, to ſee him in a
Schoole.

30–33. *and ſuch...then he.*] Two lines, the first ending *ſhould be :* Han. Johns. et seq.

31, 32. *which we taſte and feeling, are*] F_2F_3. *which we taſte, and feeling, are* QF_4, Rowe, Pope. *which we, having taſte and feeling, are* Coll. MS. *Which we, of taſte and feeling, are* Coll. ii. (*Which we of taſte and feeling are*) Tyrwhitt, Var. '78, '85, Ran. Mal. Steev. Var. Knt, Coll. i, iii, Hal. Sing. Dyce, Sta. Wh. Cam. Glo. Ktly, Huds. Rlfe.

32. *doe*] Om. Q_2.

34. *indiſcreet*] *indiſtreell* Q_1.

36. *ſee*] *ſet* Coll. ii, iii (MS), Sing. Dyce ii, iii, Ktly.

31, 33. **thankfull should be . . . then he**] In an unhappy hour THEOBALD adopted the changes in these lines proposed by Warburton as follows: 'that we thankful should be for those parts, (which we taste and feel, *ingradare*) that do fructify in us, more than He,' and appended a note of WARBURTON, which, after quoting the original text, begins: 'If this be not a stubborn Piece of Nonsense, I'll never venture to judge of common Sense,' and concludes: 'The Emendation I have offer'd, I hope, restores the Author; At least, I am sure, gives him Sense and Grammar: and answers extremely well to his Metaphors taken from planting.—*Ingradare*, with the Italians, signifies, to rise higher and higher; *andare di grado in grado*, to make a Progression; and so at length to come to "fructify" as the Poet expresses it.' Of course, Warburton adopted his own emendation in his own text. HANMER accepted his transposition of 'for those parts,' and, omitting his absurd Italian, reads for the first time as verse: 'that we thankful should be, For those parts which we taste and feel do fructifie in us more than he.' and was followed by CAPELL. JOHNSON'S text follows F_1 except that it omits the comma after 'feeling' and reads as verse, but in a note he observes, 'I read, with a slight change, "—we thankful should be; *When* we taste and feeling are for those parts," etc. That is, *such barren plants* are exhibited in the creation, to make us *thankful when we have more taste and feeling than he, of those parts* or qualities *which* produce fruit *in us*, and preserve us from being likewise *barren plants*. Such is the sense, just in itself and pious, but a little clouded by the diction of Sir Nathaniel.' HEATH (p. 129) proposed 'we thankful should be, *While we taste and feeling have*, for those parts,' etc. It was reserved to TYRWHITT to suggest the reading which has been adopted by subsequent editors almost without exception:—'we thankful should be (Which we *of* taste and feeling are) for those parts,' etc. As the CAMBRIDGE EDITORS remark, 'This reading appears to make the best sense with the least alteration.' For other examples of 'which' meaning *as to which*, see ABBOTT, § 272; and of 'he' for *him*, IBID., § 206.—ED.

36. **patch**] JOHNSON: The meaning is, to be in a school would as ill become a 'patch,' or low fellow, as folly would become me.—HARNESS: 'Patch' in this

But *omne bene* ſay I, being of an old Fathers minde,
Many can brooke the weather, that loue not the winde.

Dul. You two are book-men: Can you tell by your wit, What was a month old at *Cains* birth, that's not fiue weekes old as yet?

Hol. *Dictiſima* goodman *Dull*, *dictiſima* goodman *Dull.*

Dul. What is *dictima*?

Nath. A title to *Phebe*, to *Luna*, to the *Moone.*

Hol. The Moone was a month old when *Adam* was no more. (ſcore.
And wrought not to fiue-weekes when he came to fiue-
Th'alluſion holds in the Exchange.

38. *I,*] *I;* Theob.
40. *two*] *too* Rowe i.
tell] *tell me* Q, Glo. Cam. Rlfe, Wh. ii.
41, 42. *What...yet*] Separate line, Q, Pope et seq.
41. Cains] Caius F_4, Rowe.
43. Dictiſima] *Dictinna* or *Dictynna* Rowe et seq. *Doctissimè* Coll. ii. (MS).
43. dictiſima] Dictiſſima Q_2F_4. *Dictinna* or *Dictynna* Rowe et seq.
45. dictima] Qq. dictinna Ff. *Dictinna* or *Dictynna* Rowe et seq.
46. *title*] *tittle* F_2.
49. *wrought*] *rought* Q_1, Pope, Theob. *raught* Han. et seq.
50. *Th'*] QFf, Rowe, +.

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place must mean a *blot* or *defacement.* Nathaniel intends to say, that it would *disgrace learning to see Dull in a school.* [I prefer Harness's interpretation, which is, I think, strengthened by the '*see* him in a school,' the sight of such a dullard in a school would be a disgrace to learning.—ED.]

40. **tell**] It seems barely worth while to follow the Qto here.—ED.

43. **Dictisima**] KNIGHT (p. 133): The answer of Holofernes is the very quintessence of pedantry. He gives Goodman Dull the hardest name for the moon in the mythology. [If it were not for Dull's interrogation in the next line, I think it would be venturesome, to say the least, to correct this 'Dictisima.' STEEVENS points out that this 'uncommon title for Diana' is to be found in Golding's *Ovid* (the Second Book, p. 21, verso), a book with which, it is supposed, Shakespeare was familiar. Golding's line is 'Dictynna garded with her traine, and proud of killing deere.'—ED.]

49. **wrought**] That is, *raught*, which, as Steevens explains, possibly needlessly, means *reached.*

50. **allusion . . . Exchange**] That 'allusion' is here used in its Latin derivative sense of *jest* or *sportive play* is clear,—WARBURTON defines it as *the riddle.* But to what 'the exchange' refers is by no means clear. Warburton asserts that it refers to the indifferent use of 'the name of Adam or that of Cain.' On the other hand, BRAE (p. 86) says that 'the *jeu* lies in the change of the moon,'—an interpretation much to be preferred if we could only find that the change of the moon was ever called 'the exchange.' This objection disappears, however, if we assume,—and I

Dul. 'Tis true indeede, the Colluſion holds in the Exchange. 51

Hol. God comfort thy capacity, I ſay th'alluſion holds in the Exchange.

Dul. And I ſay the poluſion holds in the Exchange: for the Moone is neuer but a month old: and I ſay beſide that, 'twas a Pricket that the Princeſſe kill'd. 55

Hol. Sir *Nathaniel*, will you heare an extemporall Epytaph on the death of the Deare, and to humour the ignorant call'd the Deare, the Princeſſe kill'd a Pricket. 60

53. *th'*] QF_2F_3. *the* F_4 et seq.
55. *poluſion*] Q_1F_2. *pollution* Rowe ii, +. *polluſion* $Q_2F_3F_4$, Rowe i, et cet.
59. *Deare,*] *Deer* Rowe.
60. *ignorant*] *ignorault* Q. *call'd*] Q_2Ff. *cald* Q_1. *I will call* Sing. Huds. *I call* Coll. ii. *call* Wh. i, Marshall. *I've call'd* Hal. conj. *call I* Cam. Glo. Wh. ii. *I have call'd* Rowe et cet. *a*] *the* Q_2.

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think we can,—that *change* is a word far too simple and plain for the grandiloquent Holofernes, and in his mouth it becomes 'the Exchange.'—ED.

51. **Collusion**] COURTHOPE (iv, 86): I am not aware that the blunders in language had been made the subject of ridicule on any stage before Dull and Costard started a tradition which was continued in English comedy, through Bottom and Dogberry, down to Mrs Malaprop. Shakespeare, however, was under some obligation to a predecessor. The character of the pompous official, who reasons syllogistically to absurd conclusions, had been already represented by Lyly in *Endimion*; and in the following passage in that play [IV, ii, 83–115, ed. Bond; vol. i, pp. 54–55, ed. Fairholt] joined to the humours of the Constable and Clown in *Love's Lab. Lost*, we have the germs of the inimitable folly of the Watchmen in *Much Ado*.

55. **polusion**] In a modern text, I think the spelling of Rowe's second edition, *pollution*, should be preserved. Dull's blunder is too much veiled under *polluſion*.—ED.

59. **Epytaph**] CAPELL'S native discernment deserted him when he stated that it was 'more than suspicion (our belief, indeed)' that this should be *epigram*. He is, of course, right,—there cannot be an epitaph on the death of anything, but he lost sight of the magniloquent speaker. He found one follower, however, RANN, whose text reads *epigram*.—ED.

60. **call'd**] Evidently, a misprint. See *Text. Notes*. The *call I* of the CAMBRIDGE EDITORS adheres, with reasonable closeness, to the *ductus litterarum*; but, it seems to me, we should test misprints more by the ear than by the eye; in this case, then, *call 't* could be readily misheard 'call'd,' and the true reading would, therefore, be: 'to humour the ignorant, call 't, the deer the Princess killed, a pricket.' I suggest this reading with the more confidence, inasmuch as it occurred to MARSHALL also.—ED.

Nath. *Perge*, good M. *Holofernes*, *perge*, ſo it ſhall pleaſe you to abrogate ſcurilitie.

Hol I will ſomething affect the letter, for it argues facilitie.

The prayfull Princeſſe pearſt and prickt
a prettie pleaſing Pricket,
Some ſay a Sore, but not a ſore,
till now made ſore with ſhooting.
The Dogges did yell, put ell to Sore,
then Sorell iumps from thicket:
Or Pricket-ſore, or elſe Sorell,

62. *M.*] Q. *Maſter* Ff.
63. *ſcurilitie*] *ſquirilitie* Q_1.
66–77. Six lines, Cap. Var. '78, et seq.
66. prayfull] Qq. praysfull F_2. praisfull F_3. *preyfull* Coll. Hal. Sing. Dyce, Sta. Wh. Cam. Glo. praiſefull F_4 et cet.
66. pearſt] pierc'd F_4 et seq.
70. ell] QFf, Rowe. *L* Pope,+. *yell* Kinnear. *l* Cap. et seq. (subs.)
71. iumps] *jumpt* Pope,+.

63. **scurilitie**] WARBURTON here detects an allusion to Florio's *Preface* to his *Worlde of Wordes*. See Warburton's remarks on '*John Florio*' in *Appendix*. Nathaniel is referring, I think, to the condescension of Holofernes in yielding to Dull so far as to call the deer a pricket. But CAPELL says, 'the reflecter on Holofernes's theme, lines 60, 61, will see instantly what that scurrility is which he is requested to abrogate.'—ED.

64. **the letter**] CAPELL: That is, the trick of alliteration. [The earliest example of a similar phrase thus used, given in the *N. E. D.* (c. Phrases.), is E[dward] K[irk]s *Epistle Dedicatory* to Spenser's *Shepheard's Calender*: 'I scorne and spew out the rakehelly rout of our ragged rymers (for so themselues vse to hunt the letter).'—p. 28, ed. Grosart, and quoted by Webbe, *Discourse of English Poetrie*, 1586, p. 37, ed. Arber. The next example, given by BRADLEY (*N. E. D.*), is the present passage.]

66. **prayfull**] COLLIER: The change [praisefull] was not only unnecessary, but injudicious. Holofernes alludes to the occupation of the Princess, pursuing *prey* or *game*, and 'preyfull' is to be taken as one of his affected terms.—DYCE in his ed. ii suspected 'that we ought to read, with the second folio, "praiseful."' But in his ed. iii, he made no reference to this suspicion. The folio is, I think, right.—ED.

66. **pearst**] As an illustration of the lawless spelling of Shakespeare's compositors, see line 99 of this scene, where this same word is spelled 'perst.' Turn to V, ii, 826, and read 'Honest plain words best pierce the ears of griefe.' As to its pronunciation, see line 99, *post*; be it here merely noted that 'pearce' rhymes with 'rehearse' in *Rich. II.* 'That hearing how our plaints and prayres do pearce, Pitty may moue thee, Pardon to rehearse.'—V, iii, 127, in F_1. This rhyme is not, however, so conclusive as Falstaff's pun (quoted at line 99); we may be in doubt as to the pronunciation of 'rehearse.'—ED.

72. **Pricket-sore**] I think this hyphen is due to mere accident.—ED.

the people fall a hooting. 73
If Sore be ſore, then ell to Sore,
makes fiftie ſores O ſorell: 75
Of one ſore I an hundred make
by adding but one more L.

Nath. A rare talent.

Dul. If a talent be a claw, looke how he clawes him with a talent. 80

Nath. This is a gift that I haue ſimple: ſimple, a fooliſh extrauagant ſpirit, full of formes, figures, ſhapes, obiects, Ideas, apprehenſions, motions, reuolutions. Theſe 83

74. ell] *el* Q. *L* Pope et seq. (subs.)
75. O forell:] Ff, Rowe, +. *o forell:* Q. *o' sorel!* Johns. *one sorel.* Cam. Glo. *or sorel* Anon. ap. Cam. *O sore L!* Cap. et cet.
77. L.] *l.* Q.
79. [Aside. Dyce ii, Cam. Glo.
81. Nath.] QFf, Rowe i. Hol. Rowe ii et seq.
ſimple: ſimple,] QFf. *simple, simple:* Rowe et seq.

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75. **O sorell**] WARBURTON: We should read '*of* sorel,' alluding to L. being the numeral of 50.—CAPELL: Holofernes rings the changes on 'sore' in its three senses, on *l* the letter and numeral, and concludes with admiring the power of that *sore* letter to make fifty sores one way and a hundred another by only different spellings of one word—*sore-l* or *sore-ll*. [JOHNSON'S reading, a modification of Warburton's conjecture, is good; but that of the CAMBRIDGE EDITORS, with but slight change of text, possibly better emphasises the contrast between 'fifty' and 'one.'.—ED.]

79. **talent**] HALLIWELL: 'Talent or clawe of a hawke.'—Huloet's *Abcedarium*, 1552; 'The talants of an hauke.'—Baret's *Alvearie*, 1580.—DYCE (*Gloss.*): Here the quibble positively requires that the old form *talent* (i. e. *talon*) be retained. In *I Hen. IV.*: II, iv, the earliest quartos and the first three folios have 'an eagles talent'; and in *Pericles*, IV, iii, all the old eds. have 'thine eagles talents'; compare, also, 'Or buying armes of the herald, who giues them the Lion without tongue, taile, or talents.'—Nash's *Pierce Pennilesse*, etc., sig. F4, ed. 1595.

79. **clawes**] MURRAY (*N. E. D.*): 1. To scratch or tear with the claws or nails. b. To scrape. 2. To seize, grip, clutch, or pull with claws. 3. *transitive.* To scratch gently . . . or soothe. 4. To claw the back of, or to 'stroke down,' flatter, fawn upon. b. So *to claw the ears, humour*, etc., to tickle, gratify (the senses, etc.). 5. Thence *claw* itself came to mean: To flatter, cajole, wheedle, fawn upon. Thus: 'I must . . . laugh when I am merry, and claw no man in his humour.'—*Much Ado*, I, iii, 16.

81. **Nath.**] The next speech (lines 88–91) shows conclusively that the present one should be given to Holofernes and that it itself is wrongly marked.—ED.

83. **reuolutions**] I suppose this means simply *changes*. *Possibly*, the 'formes, figures, shapes' may refer to the figures, representing columns, pyramids, triangles, eggs, etc., illustrated by Puttenham in his *Arte of English Poesie*, 1589, p. 104, ed. Arber, into which it sometimes pleased the poets of that day to build their composi-

are begot in the ventricle of memorie, nouriſht in the wombe of primater, and deliuered vpon the mellowing of occaſion : but the gift is good in thoſe in whom it is acute, and I am thankfull for it.

Hol. Sir, I praiſe the Lord for you, and ſo may my pariſhioners, for their Sonnes are well tutor'd by you, and their Daughters profit very greatly vnder you : you are a good member of the common-wealth.

85. *primater*] QqFf. *pia mater* Rowe et seq.
86. *in whom*] *whom* Q_1.
88. Hol.] QFf, Rowe i. Nath. Rowe ii et seq.
88. *the Lord*] *the L.* Q.
my] *our* Rowe i.

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tions; there are some remarkable examples by Joshua Sylvester in his translation of Du Bartas. If this be so, then *possibly*, by these 'revolutions' Holofernes may wish to refer modestly to his power *to change* or alter these 'shapes' at will, and that hereby it will 'argue facility.' Hamlet speaks of the 'fine revolution' of a courtier's skull into my Lady Worm's.' V, i, 96.—ED.

84. **ventricle of memorie**] 'Next is the Brayne, of which it is marueylous to be considered and noted, how this Piamater deuideth the substaunce of the Brayne, and lappeth it into certen selles or diuisions, as thus: The substaunce of the braine is diuided into three partes or ventrikles. . . . In the thirde Ventrikle, and last, there is founded and ordeyned the vertue Memoratiue: in this place is registred and kept those things that are done or spoken with the senses, and keepeth them in his treasurie.—Vicary, *The Anatomie of the Bodie of Man*, 1548, E. E. T. Soc. p. 31. —ED.

85. **primater**] BUCKNILL (p. 79): The pia mater is no part of the brain substance, but the vascular membrane by which the brain proper is closely invested, and from which it is mainly nourished. That part of the brain especially which modern science indicates as the organ of thought, namely, the grey substance of the cerebral convolutions, is in immediate contact with the pia mater, and derives all its nourishment therefrom. The pia mater, therefore, is in very much the same anatomical relation to that portion of the brain in which thought is located, as the womb is to the embryo, and Shakespeare's assertion that the pia mater is the womb which nourishes thought is, therefore, in strict accordance with modern physiology. It is only, however, within a quite recent date that these views, localising thought in the grey substance of the convolutions, have been established or indeed suggested, and, therefore, the full truth of this remarkable expression [of Holofernes] must be accepted as only a happy accident. [For the explanations of the pia mater by Bartholome and by Crooke, see *Twelfth Night*, I, v, 114. It is possible that 'primater' is intentionally used, but it is more likely to be a mistake of the compositors.]

85. **mellowing**] Compare the parallel phrase in *Mer. of Ven.* II, viii, 43, where Antonio tells Bassanio to 'stay the very riping of the time.' See, if need be, a discussion of Viola's words, 'Till I had made mine owne occasion mellow.' *Twelfth Night*, I, ii, 45–47.

Nath. *Me hercle*, If their Sonnes be ingennous, they ſhall want no inſtruction: If their Daughters be capable, I will put it to them. But *Vir ſapis qui pauca loquitur*, a ſoule Feminine ſaluteth vs. 92 95

Enter Iaquenetta and the Clowne.

Iaqu. God giue you good morrow M.*Perſon.* 97

92. Nath.] QFf, Rowe i. Hol. Rowe ii et seq.
Me hercle] QqF_2. Me hercule F_3F_4, Rowe i.
ingennous] F_2. *ingenous* Q_1. *ingenuous* $Q_2F_3F_4$, Rowe,+, Var. Wh. Cam. Glo. *ingenious* Cap. et cet.
94. ſapis] Q_1. ſapit $Q_2F_2F_3$. ſapit, F_4 et seq.
95. *ſoule*] *foul* F_3F_4.
Scene III. Pope,+.
96. the Clowne.] Costard. Rowe.
97. *M.*] Qq. *Maſter* Ff.
97, 98. Perſon] Qq, Knt, Coll. Hal. Dyce, Sta. Wh. Ktly. *Parſon* Ff et cet.

92. **ingennous**] That compositors stumbled in the use of this word we have proof in the 'ingenuous eel' of I, ii, 28. Here, however, they have given us no genuine word at all, and we are, therefore, free to choose between *ingenuous* and *ingenious*. That either word is here suitable we may gather from Cotgrave, upon whom we may generally depend for the meanings of words in Shakespeare's day. Cotgrave gives, '*Ingenieux: m.* Jngenious, wittie, inuentiue, sharpe-witted, nimble-headed'; and '*Ingenuë: com.* Ingenuous, open-hearted, free, liberall, nobly-affected.' The CAMBRIDGE EDITORS, who have given us the *Globe Edition*, (probably the received text hereafter,) prefer *ingenuous*. The majority of editors follow CAPELL, and read *ingenious*, which, under the authority of Cotgrave, is the preference of the present ED.

93. **capable**] MURRAY (*N. E. D.*): 6. *absolutely*. Having general capacity, intelligence, or ability; qualified, gifted, able, competent. [That there is any reference here to the marriageable age I utterly refuse to believe. HALLIWELL goes so far as to say that 'the next Latin proverb is fully justified, if not induced, by the *double entendre*.' It is surprising that, in this regard, Dyce and others should have followed the ignoble leadership of Steevens and Malone. In certain words, the purity of the English tongue is preserved in this country better than in England. 'Capable,' exactly in the meanings given above by Murray, is a case in point; and thus applied to boys and men, girls and women, it is in this country in every-day use.—ED.]

94. **Vir . . . loquitur**] Holofernes will impart his instruction to the sons and daughters only in case they are intelligent and competent, otherwise he will not waste his words on them.—SCHMIDT (*Lex.* p. 1427) gives this phrase under the head (*d.*) of 'Latin apparently composed by the poet himself.' But in Lyly's *Grammar* we find the following:—'The Relative agreeth with his Antecedent in Gender, Number, and Person; as, *Vir sapit qui pauca loquitur*, that Man is wise that speaketh few things or words.'—p. 42, ed. 1789.—ED.

97. **Person**] STEEVENS: Thus, in Holinshed: 'Jerom was vicar of Stepnie, and Garard was person of Honie lane.'—[vol. ii, p. 952, ed. 1587.]—MALONE refers to the following passage in Blackstone's *Commentaries*: 'A parson, *persona ecclesiæ*,

Nath. Maſter Perſon, *quaſi* Perſon? And if one ſhould be perſt, Which is the one?

Clo. Marry M. Schoolemaſter, hee that is likeſt to a hogſhead.

Nath. Of perſing a Hogshead, a good luſter of con-

98–104. In margin, Pope, Han.

98. Nath.] QFf. Hol. Rowe et seq.

quaſi *Perſon?*] Qq. quaſi Perſone? F_2. quaſi perſone? F_3. quaſi perſon F_4. *quasi* Person. Rowe, +. *quasi pers-one.* Cap. *quasi pierce-one.* Hal. quasi *pers-on.* Mal. et cet.

And] *An* Coll. Hal. Cam. Glo.

99. *perſt*] *pierc'd* Rowe.

100. Clo.] Cost. Rowe.

100. *M.*] *Master* Rowe.

likeſt] *likleſt* Q.

102. Nath.] QFf. Hol. Rowe et seq.

Of perſing] QFf, Rowe i. *Piercing* Cam. i, ii, Glo. *Oh, piercing* Ktly. *A piercing* Kinnear. *Of piercing* Rowe ii et cet.

Hogshead,] QFf, Rowe, +. *hogs-head.* Johns. *hogshead!* Cap. et cet.

luſter] *cluſter* F_3F_4, Rowe. *lus-tre* Theob. et seq.

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is one that hath full possession of all due rights of a parochial church. He is called parson, *persona*, because by his person the church, which is an invisible body, is represented . . . the appellation of *parson*, however it may be depreciated by familiar, clownish, and indiscriminate use, is the most legal, most beneficial, and most honourable title that a parish priest can enjoy.'—Bk. i, p. 384.—STAUNTON quotes from *Selden's Table-Talk*: 'Though we write Parson differently, yet 'tis but Person; that is, the individual person set apart for the service of such a Church, and 'tis in Latin *persona*, and *Personatus* is a Personage.' [p. 82, ed. Arber.]

99. perst] That *pierced* and *piercing* (line 102) were pronounced *perst* and *persing* we can hardly expect to meet with proofs more conclusive than are afforded by the present pun and by Falstaff's pun, 'if Percy be alive, I'll pierce him.'—*1 Hen. IV:* V, iii, 59.—ELLIS (p. 105, note) calls attention to the fact that in 'America' the family name 'Pierce' is pronounced *Perse*; possibly this usage is restricted to New England.—HALLIWELL quotes Palsgrave, 1530, 'He persed hym thorowe bothe the sydes with an arowe.' [p. 656, ed. 1852.] See note on 'pearst,' line 66 *supra.*—ED.

99. is the one] WALKER (*Crit.* ii, 91): *One*, in Shakespeare's time, was commonly pronounced *un* (a pronunciation not yet obsolete among the common folk) and sometimes, apparently, *on.*

102. Of persing] CAMBRIDGE EDITORS (see notes, II, i, 225; IV, iii, 300): The word 'Of,' which in the original MS was part of the stage-direction '*Holof.*' has crept into the text.—DYCE (ed. iii) quotes the foregoing note and adds: 'This is a very ingenious mode of accounting for a word which certainly would be better away; but (the prefixes to speeches in early plays being always much contracted) the prefix "*Holof.*" never occurs either in the quarto or folio ed. of this comedy; it is always abbreviated to "*Hol.*"; and what makes still more against the hypothesis of the Cam. Edd. is the fact that to the present speech both the quarto and folio prefix "*Nath.*"'—MARSHALL ingeniously gives it a dramatic turn. 'Holofernes,' he remarks, 'does not understand the joke for a minute or two, and says, "O—piercing a hogshead!"' [It is much to be regretted that the hypothesis of the Cam. Edd. is not of more validity. It is difficult, extremely difficult, to explain this 'Of.'

ceit in a turph of Earth, Fire enough for a Flint, Pearle enough for a Swine : 'tis prettie, it is well.

Iaqu. Good Maſter Parſon be ſo good as reade mee this Letter, it was giuen mee by *Coſtard*, and ſent mee from *Don Armatho :* I beſeech you reade it.

Nath. Facile precor gellida, quando pecas omnia ſub vmbra ruminat, and ſo forth. Ah good old *Mantuan*, I

103. *turph*] *Turf* Rowe ii.
105. *Parſon*] *person* Dyce.
107. Armatho] Armado Coll. Dyce, Cam.
[Nathaniel reads to himself. Han.
108. Nath.] QFf, Rowe ii, Pope. Hol. Rowe i et cet.
Facile ... omnia] Qq. Fauſte precor gelida, quando, pecus omne Ff. *Fauste, precor, gelida quando pecus omne* Theob.
108. gellida...pecas] gleida...peccas Q_2.
108, 109. Facile ... vmbra] *Fauste... umbrâ* (as one line) Theob. Var. '85 et seq.
108, 109. vmbra] vmbrâ, Ff, Rowe.

Only one solution occurs to me. According to some among us who take upon themselves the mystery of things, as though they were God's spies, these plays of Shakespeare are crowded to suffocation with covert allusions to an alien authorship. Now the titles of Bacon's *Essayes* always adopt the following form : 'Of Negotiating,' 'Of Discourse,' etc. Can anything be clearer than that we have here in the present phrase, 'Of persing a Hogshead,' a reference to these very Essays? Should a timid doubt still linger, it is crushed by the pointed use of 'Hogshead.' I marvel that this noonday reference has escaped our lynx-eyed enthusiasts.—ED.]

105. **Parson**] DYCE (ed. ii) : As regards the spelling, Jaquenetta's preceding speech shows this to be an error. Compare her speech in next scene, line 204, 'Our person misdoubts it.'

105. **reade mee**] As a good example of this ethical dative, compare, 'A Gentleman lent him an old veluet saddle . . . and what does me he, but,' etc.—Nashe, *Haue with you to Saffron-Walden*, p. 108, ed. Grosart.—ED.

108. **Nath.**] THEOBALD, through an oversight unusual in him, says that 'all editions concur' in giving this speech to '*Nath.*' He overlooked Rowe's first edition. He continues, 'the Curate is employed in reading the letter to himself; and while he is doing so, that the stage may not stand still, Holofernes either pulls out a book, or, repeating some verse by heart from Mantuanus, comments on the character of that poet. Baptista Spagnolus (sirnamed Mantuanus from the place of his birth) was a writer of poems who flourished towards the latter end of the 15th century.'—WARBURTON : A note of La Monnoye's on these very words in *Les Contes des Periers*, Nov. 42, will explain the humour of the quotation, and shew how well Shakespeare has sustained the character of his pedant.—'Il designe le Carme Baptiste Mantuan, dont au commencement du 16 siecle on lisoit publiquement à Paris les Poësies ; si celebres alors, que, comme dit plaisament Farnabe, dans sa preface sur Martial, les Pedans ne faisoient nulle difficulté de preferer à l'*Arma virumque cano*, le *Fauste precor gelida*, c'est-a-dire, à l'*Eneide* de Virgile les Eclogues de *Mantuan*, la première desquelles commence par *Fauste*,' etc.—STEEVENS : The *Eclogues* of Mantuanus, the Carmelite, were translated before the time of Shakespeare, and the Latin printed on the opposite side of the page, for the use of

[108. Nath. Facile precor . . . Mantuan]

schools.—HALLIWELL: They were translated into English by Turbervile, and published in 1567, and again in 1597; but I have not succeeded in finding any account of a translation made before the time of Shakespeare, with the Latin printed on the opposite side of the page, mentioned by Steevens.—MALONE: From a passage in Nashe's *Apologie of Pierce Penniless*, 1593, the Eclogues of Mantuanus appear to have been a school-book in our author's time: 'With the first and second leafe hee plaies verie pretilie, and in ordinarie termes of extenuating, verdits *Pierce Pennilesse for a Grammar Schoole wit*; saies *his Margine is as deeplie learnd as* Fauste præcor gelida,' etc.[—*Strange Newes*, etc., p. 249, ed. Grosart.] So, in Drayton's *Epistle to . . . Henry Reynold's, Esq.*: 'To my mild tutor merrily I came (For I was then a proper goodly page Much like a pigmy scarce ten years of age) Clasping my slender arms about his thigh, "O my dear master! cannot you, (quoth I) Make me a poet?" . . . —when shortly he began And first read to me honest Mantuan.' [—p. 393, ed. 1748. Drayton, however, did not always speak of the Mantuan as 'honest.' In his *Epistle of Mrs. Shore to Edward IV.*, Mistress Shore says, 'Nor are we so turn'd Neapolitan, That might incite some foul-mouth'd Mantuan To all the world to lay out our defects, And have just cause to rail upon our sex.' On these lines Drayton has this note, 'Mantuan, a pastoral poet, in one of his eclogues bitterly inveigheth against womankind; some of which, by way of an appendix, might be here inserted, seeing the fantastic and insolent humours of many of that sex deserve much sharper physick,' etc. A corroboration of Malone's remark that Mantuanus appears to have been a school-book, we find in Harvey's *Foure Letters*, where, speaking of Greene, Harvey says, 'he tost his imagination a thousand waies, and I beleeue searched euery corner of his Grammar-schoole witte (for his margine is as deeplie learned, as *Fauste precor gelida*) to see if he coulde finde anie meanes to relieue his estate.'—p. 195, ed. Grosart. It seems as if this first line were as hackneyed in those days as *Tityre, tu* is in ours.—ED.]—BAYNES (p. 184. Professor Baynes is here dealing with Malone's remark and supplying proofs of its truth): Why Mantuanus should have become so popular as to acquire the reputation of a classic, and become established as a text-book in the secondary schools, it is not very easy to understand. Much of his voluminous Latin poetry is of little value; and although his Eclogues show considerable facility both of conception and execution, they want the rustic feeling and picturesque touch, as well as the unity and finish of the true Bucolic. . . . There is no doubt, however, about the fact. . . . The poems of Mantuanus were publicly read in Paris early in the sixteenth century, while the Eclogues, established as a text-book in the schools of almost every country of Europe, were lauded and lectured upon *ad nauseam*. Farnaby's sarcastic reference [see Warburton's note *supra*] was, indeed, the instinctive revolt of a genuine scholar and critic from the tasteless eulogies which had become a scholastic tradition. . . . [Mantuanus] is enumerated in the year 1585 amongst the school-books to be used at St. Bees [in Cumberland] and half a century earlier he was prescribed amongst the authors to be read in the newly-established grammar school of St. Paul's. The Eclogues are also contained in each of the lists of forms and school-books given by Hoole [Head-master of the Grammar-school of Rotherham in the first half of the seventeenth century]. And in the body of his work, Hoole not only states that Mantuanus was usually read in the grammar schools, but he selects the very lines quoted by Shakespeare to illustrate one of the ordinary school exercises known technically as metaphrase. . . . Were there still any doubt on the sub-

may ſpeake of thee as the traueiler doth of *Venice, vem-* 110
chie,vencha, que non te vnde,que non te perreche. Old *Man-*

110, 111. Venice ... perreche.] Q_1. Venice...perroche. Q_2. Venachi, venachea, qui non te vide, i non te piaech. Ff (venache a F_3F_4, Rowe, Pope), Rowe, Pope. *Vinegia, Vinegia! qui non te vedi, ei non te pregia.* Theob.+. *Vinegia, Vinegia Chi non te vede, ei non te pregia.* Cap. *Venegia, Venegia, Chi non te vede, non te pregia* Coll. *Venetia, Venetia, Chi non ti vede non ti pretia.* Cam. Glo.

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ject, this [illustration] is decisive as to the general use of the Eclogues in the grammar schools. It also shows that, notwithstanding the occasional protests of the more cultured critics, they kept their place in the established curriculum down at least to the second half of the seventeenth century. [Sir Nathaniel's quotation is the beginning of Baptista's First Eclogue, which is a dialogue between Fortunatus and Faustus. The first two lines are as follows:—'Fauste, precor, gelida quando pecus omne sub umbra Ruminat, antiquos paulum recitemus amores.' I am by no means certain that the 'Facile' of the Quartos and the First Folio should be corrected. Sir Nathaniel's Latin may have been intentionally made slip-shod as a characteristic. 'Facile precor,' though absurd, is not impossible Latin. Professor Baynes writes as though the *Eclogues* were only a portion of Baptista's 'voluminous Latin poetry.' I think (I speak under correction) he wrote nothing but *Eclogues*; ten *Eclogues* comprise all his works in my copy of the edition of 1502. As to the cause of his popularity in the schools of the sixteenth century,—I think it is not utterly incomprehensible; his verse is very smooth,—almost too smooth,—and, being no poet, his ideas are common-place, and, expressed in lucid language, quite suited to teachers of moderate intelligence and Latinity. One phrase,—it occurs in this very Eclogue quoted by Sir Nathaniel,—is become one of our hackneyed quotations:—*semel insanivimus omnes.*—ED.]

109. **Mantuan**] A. LANG (*Harper's Maga.* May, 1893, p. 906): Holofernes has this essential mark of the pedant, that he loves his learning less for its own sake than because he meets other people to whom it is caviare.

110, 111. **vemchie . . . perreche**] To THEOBALD belongs the signal credit of discerning an Italian proverb beneath this gibberish: 'Our author is applying the praises of Mantuanus to a common proverbial sentence, said of Venice, "Vinegia, Vinegia! qui non te vedi, ei non te pregia." O Venice, Venice, he who has never seen thee, hast thee not in esteem.'—STEEVENS: The proverb stands thus in Howell's *Letters*, b. i, sect. i: '*Venetia, Venetia, chi non te vede, non te pregia, Ma chi t'ha troppo veduto te dispregia.* Venice, Venice, none thee unseen can prize; Who thee has seen too much, will thee despise.'[—Letter xxxvi.]—MALONE: Our author, I believe, found this Italian proverb in Florio's *Second Frutes*, 1591. [It is impossible to say whether 'our author' found it in Florio's *Second Frutes*, 1591, or in *His firste Fruites*, 1578; it is the same in both. On p. 34, of the latter, it reads: '*Venetia, chi non ti vede, non ti pretia, ma chi ti vede, ben gli costa.* Venise, woo seeth thee not, praiseth thee not, but who seeth thee, it costeth hym wel.' According to Malone's quotation, the Italian is the same, letter for letter (except that 'ma' is 'Ma'), in the *Second Frutes*, a copy of which I do not own. There is yet a third source whence Shakespeare might have obtained this proverb. WOLFGANG KELLER, one of the learned editors of the invaluable *Jahrbücher* of *The German Shakespeare Society*, has discovered it in *The Garden of Pleasure.* 'Done firste out of Italian

tuam, old *Mantuan*. Who vnderſtandeth thee not, *vt re ſol la mi fa*: Vnder pardon ſir, What are the contents? or rather as *Horrace* ſayes in his, What my ſoule verſes.

Hol. I ſir, and very learned.

Nath. Let me heare a ſtaffe, a ſtanze, a verſe, *Lege domine*.

If Loue make me forſworne, how ſhall I ſweare to loue?

112. *thee not,*] Ff, Rowe. *thee not, loues thee not*, Q, Pope et seq.
not, vt] *not. Ut*, Cap. et seq.
113. mi fa] mifa F_4, Rowe i.
113, 114. *Vnder...verſes*] Given to Hol. Rowe ii, Pope.
114. *in his,*] QFf. *in his;* Rowe,+. *in his*— Han. et cet. (subs.)
What] Q. *What!* Ff, Rowe,+. *What*, Cap. et seq.
114. *my ſoule verſes.*] QFf, Rowe. *my soul! verses!* Pope, Han. *my soul! verses?* Theob. et cet. (subs.)
115. Hol.] Nath. Rowe et seq.
116. Nath.] Hol. Rowe et seq.
ſtanze] *ſtauze* Q. *ſtanza* Ff.
118. *If*] Nath. *If* Rowe ii et seq.
[reading. Cap.

into Englishe by James Sandford, 1573.' Of the first edition, Keller says, there are copies in the British Museum; he gives the full title of the second edition, 1576, wherein the proverb is printed exactly as in the first. On p. 223 the saying reads: 'Venetia, chi non ti vede, non ti pretia: Venice, he that doth not see thee, doth not esteeme thee.'—*Jahrbuch*, xxxv, 1899.—ED.]

112, 113. **vt . . . fa**] KNIGHT: The pedant is in his altitudes. He has quoted Latin and Italian; and in his self-satisfaction he *sol-fas*, to recreate himself and shew his musical skill.—[DOUCE thinks that Holofernes here hums the notes of the gamut, as Edmund does in *King Lear*, I, ii, 130. The parallelism between Nathaniel and Edmund may be closer than Douce supposed. In the 'fa, sol, la, mi' of Edmund excellent musicians have detected a phrase, based upon a poignant discord, appropriate to the tragic situation. So, also, here Nathaniel's notes do not seem to have been selected haphazard. The following note has been furnished to me by my son:—'It is curious to observe that these six notes form with the tonic the most harmonious intervals, and in the same order, indicated by Bacon, in his *Sylva Sylvarum*:—"The *Concords* in *Musick* which are *Perfect*, or *Semiperfect*, between the *Unison* and the *Diapason*, are the *Fifth*, which is the most Perfect; the *Third* next; And the *Sixth* which is more harsh: And as the Ancients esteemed, and so doe my self and some Other yet, the *Fourth* which they call *Diatesseron*. . . . For discords, the *Second* and the *Seventh*, are of all others the most odious, in Harmony, to the *Sense*."—*Century*, II, § 107, ed. 1651. Of course, Bacon is not giving his individual opinion, but stating a general law in Harmony. It is merely a curious 'coincidence' that the same law appears to have been hovering in Shakespeare's mind, and that apparently there is as much meaning in his present selection of notes as there is in the selection of Edmund in *Lear*.'—H. H. F., Jr.]

114. **Horrace . . . verses**] THEOBALD (Nichols, *Illust.* ii, 321): Does this allude to the 'Nescio quid meditans nugarum,' and 'dulcissime rerum,' in Horace's *Serm.* I, ix? Or is Holofernes going to quote Horace, and stops short on seeing verses in Nathaniel's hand? thus, 'Or rather as Horace says in his ——What! my soul! verses?' [Unfortunately, Theobald did not, in his edition, retain this excellent dash.]

118, etc. **If Loue**, etc.] These verses are found on the fifth page of '*The Pas-*

Ah neuer faith could hold, if not to beautie vowed.
Though to my ſelfe forſworn, to thee Ile faithfull proue.
Thoſe thoughts to mee were Okes, to thee like Oſiers bowed.
Studie his byas leaues, and makes his booke thine eyes.
Where all thoſe pleaſures liue, that Art would comprehend.
If knowledge be the marke, to know thee ſhall ſuffice.
Well learned is that tongue, that well can thee cõmend.
All ignorant that ſoule, that ſees thee without wonder.
Which is to me ſome praiſe, that I thy parts admire;
Thy eye *Ioues* lightning beares, thy voyce his dreadfull thunder.
Which not to anger bent, is muſique, and ſweet fire.
Celeſtiall as thou art, Oh pardon loue this wrong,

119. *Ah*] *O*, Pass. Pilg.
119, 122. *vowed ... bowed*] *vow'd ... bow'd* Rowe,+, Knt ii, Hal. Dyce, Cam. Glo.
120. *faithfull*] *faithfuly* F_4. *constant* Pass. Pilg.
121. *were*] *like* Pass. Pilg.
123. *eyes.*] *eies*, Pass. Pilg.
124. *would*] *can* Pass. Pilg.
129. *parts*] *partes* Q.
130. *Thy ... beares*] *Thine ... ſeems* Pass. Pilg.
130. *his*] *is* Rowe ii, Pope, Han.
132. *Which not...bent,*] *Which* (*not... bent*) Pass. Pilg.
133. *pardon loue this*] QFf, Dyce, Cam. Glo. Coll. iii. *do not loue that* Pass. Pilg. *pardon, loue, this* Rowe et cet.

ſionate Pilgrime. By W. Shakespeare. At London *Printed for W. Iaggard, and are to be ſold by W. Leake, at the Grey-hound in Paules Churchyard*, 1599.'

118. **how shall I sweare to loue?**] CAPELL (p. 205): That is, 'how shall love credit me? by what oath shall I gain love's belief? and the latter words of the next line are put loosely for—'if that faith cannot which is vowed to beauty.'

123. **byas**] MURRAY (*N. E. D.*): An adopted form of French *biais*, in the 14th century, 'oblique, obliquity'; of unknown origin. 2. A term at bowls, applied alike to: The construction or form of the bowl imparting an oblique motion, the oblique line in which it runs, and the kind of impetus given to cause it to run obliquely. . . . Formerly bias was given by loading the bowls on one side with lead, and this itself was sometimes called the *bias*; they are now made of very heavy wood, and the bias given entirely by their shape. . . . 3. *transferred sense*: An inclination, leaning, tendency, bent; a preponderating disposition or propensity.

123. **leaues**] This is a verb, not a noun, as it has been explained. The meaning is that the student leaves his particular study.—ED.

123. **booke thine eyes**] See Whiter's note, II, i, 262.

133. **pardon loue this**] DYCE: The meaning plainly is—'Celestial as thou art, O, pardon the wrong love does in singing heaven's praise (that is thine) with such an earthly tongue.' Yet the modern editors alter the punctuation to 'pardon, love, this.'

That ſings heauens praiſe, with ſuch an earthly tongue.

Ped. You finde not the apoſtraphas, and ſo miſſe the accent. Let me ſuperuiſe the cangenet.

Nath. Here are onely numbers ratified, but for the

134. *That ſings heauens*] *That ſinges heauens* Q_1. *To ſing heauens* Pass. Pilg. *That sings the heaven's* Han. Johns. Var. Ran. Dyce ii, iii, Huds. *That I sing heaven's* Sing. MS. *That he sings heaven's* Ktly. *That singeth heaven's* Marshall.

135. Ped.] Q_2. Pedan. Q_1. Pedro. Ff. Hol. Rowe et seq.

135. *apoſtraphas*] Q_1F_2, Glo. *apostrophas* Q_2, Cam. i, ii, Huds. Rlfe. *apostrophes* F_3F_4 et cet.

136. *cangenet*] *canzonet* Theob. et seq.

137. Nath.] QFf, Rowe, Pope. Om. Theob. et seq.

ratified] *rarefied* Sta. conj. ap. Cam.

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134. **That sings heauens**] Both HALLIWELL (who is generally letter-perfect) and WALKER (*Crit.* iii, 38) attribute to *The Passionate Pilgrim* the reading 'the heavens.' This is not the reading in 'The Isham Reprint.'—MARSHALL notes that 'Q_1 has *singes*,' and adds, 'which, doubtless, was the right reading, pronounced, as in Chaucer, as a disyllable.' It is to be feared that Chaucerian pronunciation is an unsafe guide to Shakespearian.

135. **finde**] The CAMBRIDGE EDITORS here record as a reading '*mind* Collier MS,' which is doubtless correct, albeit that I have not found it in the notes to Collier's text; in his *Notes and Emendations* (First and Second Editions); in *List* appended to *Seven Lectures*; nor in his monovolume, 1853. Like so many of the emendations of Collier's Manuscript Corrector, it is ingenious but needless.—ED.

135. **apostraphas**] KNIGHT (ed. ii, Revised): We judge it, therefore, right to print 'vowed' and 'bowed' (ll. 119, 122), instead of *vow'd* and *bow'd*. [It is strange that Knight, the champion of the First Folio, should have failed to note that 'vowed' and 'bowed' are the words in that edition.—ED.]—GOLLANCZ: Does not Holofernes' criticism bear directly on the last line of the canzonet? Nathaniel should have read, 'That *singës* heaven's,' etc. It was usual to mark *es* with two dots when sounded; Holofernes may mean by 'apostrophas' *diæreses*. [There are, possibly, more words than 'vowed' and 'bowed' where Nathaniel might have missed the accent by not finding the apostrophes. He *might* have said *Ok-es*, or *leau-es*, or *ey-es*, or *part-es*. Possibly in all these words Nathaniel may have failed to observe the 'apostraphas,' whatever they may be. The modern editors, who have followed the Folio, in reading 'Apostrophas' have, apparently, assumed that there is a singular *Apostropha*, of which 'Apostrophas' is the plural. But the *N. E. D.* knows no such word as 'apostrapha' or *apostropha*. MURRAY gives two forms: *apostrophe*, and, from the 16th to the 18th centuries, *apostrophus*. In quoting the present passage from *Love's Lab. Lost* he queries if 'apostraphas' be not *apostrophus*,—an *emendatio certissima*, I think, and an additional proof that the compositor of the Folio followed his ear and not his eye. An *apostrophe* or *apostrophus* Murray defines as the sign (') indicating the omission of a letter.—ED.]

136. **Let . . . cangenet**] According to the CAMB. ED. this sentence is given to Nath. by Collier's MS Corrector. I have failed to find any note of it. If 'cangenet' be a sophistication for *canzonet*, as emended by THEOBALD, we have another proof of a word either mis-read aloud or mis-heard.—ED.

137. **Here are onely**, etc.] THEOBALD: Though this speech has all along been

elegancy, facility, & golden cadence of poeſie *caret*: *Ouiddius Naſo* was the man. And why in deed *Naſo*, but for ſmelling out the odoriferous flowers of fancy? the ierkes of inuention imitarie is nothing: So doth the Hound his maſter, the Ape his keeper, the tyred Horſe

138. caret] *carent* Nicholson ap. Cam.
138, 139. Ouiddius] Q_2.
139. *in deed*] *indeed* F_3F_4.
Naſo,] *Naſo?* Cap.
140. *flowers*] *floures* F_2.
fancy?] *fancy*, Cap. et seq.
141. *inuention imitarie*] Q. *invention imitary* Ff Rowe, Pope. *invention?* *Imitari* Theob. et seq. (*invention.* *Imitari* Cap.)
141. *imitarie*] *imitating* Coll. MS.
142. *tyred*] QFf. *try'd* Warb. Theob. Johns. '*tired* Cap. Coll. Wh. i. '*tyred* Cap. (Errata.) *trained* Heath, Coll. MS.

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placed to Sir Nathaniel, I have ventured to join it to the preceding words of Holofernes, and not without reason. The speaker here is impeaching the verses; but Sir Nathaniel, as appears above, thought them learned ones; besides, as Dr Thirlby observes, almost every word of this speech fathers itself on the pedant.

137. **numbers ratified**] SCHMIDT (*Lex.*): Possibly, this means, sanctioned and acknowledged in their excellence by careful observation; as the Alexandrine verse, in which the poem is written, shows the good schooling of the author.

141. **ierkes**] MURRAY (*N. E. D.*): 3. *fig.* A short, sharp, witty speech. [The present passage quoted as authority.]

141. **inuention imitarie**] THEOBALD [see *Text. Notes*]: The speech is by a pedant, who frequently throws in a word of Latin amongst his English; and he is here flourishing upon the merit of invention, beyond that of imitation, or copying after another.—BRAE (p. 114): So long as the Editor of F_2 supposed 'imitarie' to be an English adjective (it was at that time read in conjunction with invention—'invention imitarie') he was only modernizing the spelling by changing it to 'imitary.' But since it is now known that the right reading is the infinitive of the Latin verb *imitor*, we must go back to the original and derive it from 'imitarie,' the word in the old copies. There are two forms of the infinitive of this verb—*imitari* and *imitarier*; one of which has a letter less, and the other a letter more, than 'imitarie.' Now, inasmuch as it is more probable that a misprint should arise from the falling out of a letter than from the intrusion of one, so it is more likely that *imitarier* would be the true restoration.

142. **tyred**] WARBURTON asserts that Shakespeare wrote '*tryed* horse,' *i. e.*, one *exercised* and broke to the *manege*. But HEATH (p. 130) remarks that 'we never say in English a *try'd* horse to signify a horse exercised in the manege. Undoubtedly we should read, the '*train'd* horse.'—CAPELL, by printing the word '*tyred*, evidently supposed that it meant a horse gaily attired with trappings, and this idea has found favour with many subsequent editors, although none has explained the aid to imitation imparted by gay trappings.—FARMER 'chose to fancy,' as Dyce says, that the 'famous Bankes's horse, adorned with ribbands,' was here alluded to; but I cannot recall any reference to Banks as a 'rider' of his horse,—small wonder would Morocco's tricks have inspired had his master been seated on his back. Farmer quotes Lyly's *Mother Bombie*, '*Hackneyman.* But why didst thou boare [the horse] thorough the eares? . . . *Halfepenie.* No, it was for tyring. *Hack.*

his rider: But *Damoſella virgin*, Was this directed to you? 143

Iaq. I ſir from one mounſier *Berowne*, one of the ſtrange Queenes Lords. 145

143. Damoſella virgin] *damosella, virgin*, Coll.

directed] *directly* Theob. Warb. Johns.

145, 146. *one...Lords.*] *to one... Ladies* Theob. Warb. Johns. *to one of the stranger-Queen's ladies* Theob. conj.

He would neuer tire; it may be he would be so wearie he would go no further, or so.' (IV, ii, p. 213, ed. Bond.)—MADDEN (p. 82, footnote): I believe [that '*tired*'] expresses in condensed and elliptical language, characteristic of Shakespeare, the same idea which is fully developed in the [50th] Sonnet:—the sympathy of the horse with his rider, the mysterious 'instinct' by which 'the beast which bears me, tired with my woe,' becomes a partaker of my feelings, as the hound shares thoughts of his master, and the ape of his keeper. As it has been elsewhere expressed, 'that horse his mettle from his rider takes' (*A Lover's Complaint*, 107). The passage, thus interpreted, expresses a favourite thought of the author's; but I cannot understand how a riderless horse going through a barebacked performance can be said to imitate a rider, because its master chooses to adorn it with ribbons. The sense of the passage would have been more apparent if the meaning had been noted which was formerly borne in the language of farriers by the word 'tired' as applied to the horse. It was a term of art, and as such is fully explained in the chapter of Markham's *Maister-peece* entitled 'Of Tyred Horses' (Bk. I, ch. 62): 'In our common and vulgar speech we say every horse that giveth over his labour is tyred.' This may proceed 'from the most extreme Labour and Travail which is true tyredness indeed,' or from some fault of the horse's, among others, 'from dulness of spirit,' for which an excellent remedy is to take 'three or four round pebble stones, and put them into one of his ears, and then tye the ear that the stones fall not out, and the noise of those stones will make the Horse go after he is utterly tyred.' Shakespeare put into the mouths of his characters, irrespective of nationality or condition in life, the common and vulgar speech of English farriers,—according to Markham, for the most part very simple smiths, to suit whose capacity, he writes in his *Maister-peece* so as to be understood by the weakest brain. Blundevill, whose readers were more enlightened, and who translated largely from foreign authors, in his Chapter 'Of Tired Horses' uses the word in its correct sense, as 'tired with over much labour.'—(*Four Chiefest Offices of Horsemanship*, 1580.) It is, I think, certain that the beast of Sonnet 50, plodding dully on, tired with its riders woe, was affected with the kind of tiring that 'proceedeth from dulness of spirit,' otherwise Shakespeare would never have said, in the person of the rider, 'The bloody spur cannot provoke him on, That sometimes anger thrusts into his hide.' Had he suffered from 'true tyredness,' his treatment at his hands would have been very different;—'sodden water A drench for sur-reined jades, their barley-broth.'—*Henry V.* III, v, i. If Shakespeare had translated into ordinary English the 'common and vulgar speech' of the farrier, and told us that the dull-spirited horse imitates his rider, no one, however tired, could have misunderstood his meaning.

145, 146. **I sir . . . Lords.**] Inasmuch as Jaquenetta had already said that the

Nath. I will ouerglance the ſuperſcript. 147
To the ſnow-white hand of the moſt beautious Lady Roſaline.
I will looke againe on the intellect of the Letter, for 149

147. Nath.] QFf, Rowe, Pope. Hol. Theob. et seq.
148. beautious] F_2F_3. *bewtious* Q_1. *beauteous* Q_2F_4.
149. *intellect*] *interior* Gould.

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letter was sent to her from 'Don Armatho,' her present assertion presents a difficulty which is not diminished when she adds that Berowne was 'one of the strange Queen's lords.' This latter error THEOBALD violently and effectively emended (see *Text. Notes*); but he overlooked the discrepancy between Jaquenetta's 'Don Armatho' and 'Berowne.' To this discrepancy MONCK MASON called attention, and explained it by saying that 'Shakespeare forgot himself,'—'which,' says DYCE, 'is no more satisfactory than Mr Knight's remark that "it was the vocation of Jaquenetta to blunder."'—DANIEL (p. 25) attempts to solve the difficulty by adopting Theobald's correction of the second error, and, to obviate the first, suggests an emendation and a redistribution of the speeches, thus: '*Jaq.* Ay, Sir. *Nath.* 'Tis from one Monsieur Biron *to* one of the strange queen's *ladies*,' etc. Daniel adds, 'Sir Nathaniel had already over-read the letter and knew by whom it was written and to whom it was directed. Holofernes has now the letter in his hand. We must suppose that Jaquenetta and Costard do not hear, or do not understand, the conversation between the Parson and the Pedagogue; for when, in the next scene, they present the letter to the King, they still suppose it to be Don Armado's.' In this portion of the scene there is so much confusion in the distribution of the speeches that Daniel's suggestion in this regard is assuredly allowable. HUDSON, indeed, adopts it in his text, because, as he says, 'it sets things right all round,' and then adds, 'the changes are, indeed, pretty bold, but I see no way to escape them except by printing stark nonsense.' There are, however, two other ways of escape, one of them antedating Daniel's. The COWDEN-CLARKES propose no change in the text, but assign the whole speech to Nathaniel ('who replies for Jaquenetta, although she is addressed'), and for the following reasons:—'In the first place, Nathaniel usually begins his speeches to Holofernes with, "Ay, sir"; and in the next, Holofernes sets the mistake respecting Biron right by the words—"*Sir Nathaniel*, [see note on line 153.—ED.] this Biron is one of the votaries with the King"; showing who it is that has made the mistake of asserting that Biron is "one of the strange queen's lords."' The second way of escape is supplied by KINNEAR, who proposes to give the speech to Costard instead of to Nathaniel. In view of the confusion in the distribution of the speeches in this portion of the scene, it seems permissible to Daniel, to the Cowden-Clarkes and to Kinnear to add other instances to the many which have been hitherto approved.—ED.

148. **beautious**] See note on IV, i, 71, 72, and add the following example which I have since found: 'the Troyans were so tost about in tempestious wether.'—Webbe, *Discourse of English Poetrie*, 1586, p. 47, ed. Arber.—ED.

149. **intellect**] BAYNES (p. 192): I had often been puzzled by the peculiar use of the term 'intellect' in this passage, before I made the discovery that it was simply another stroke, helping to bring out more vividly the character of the school pedant. In the unfamiliar use of this familiar term Holofernes is simply parading

the nomination of the partie written to the perſon writ- 150
ten vnto.

150, 151. *writen*] QFf. *writing* Rowe et seq.

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his knowledge of rhetorical technicalities. As a rhetorical exercise the boys of the upper school were required, in reading the poets, to pick out the figures of speech, enter them in a note-book, and give to each its technical name or names. In the classification of the figures common to the older manuals of rhetoric, synechdoche usually follows metaphor, and the Latin equivalent of synecdoche is *intellectio*. Being given in the school manuals, this technical use of the term *intellectio* would be familiar to most who had received a training in the elements of rhetoric. But its precise meaning and range of application in this connection will be made clear by an extract from Wilson's *Arte of Rhetorique*, published before Shakespeare was born. Wilson, following a tendency common in his day, endeavoured to Anglicise the technical terms of his art; and, where this could not conveniently be done, he often selected the better known Latin equivalent instead of the original Greek word. Thus he translates synecdoche by *intellection*. . . . Intellection, Wilson also points out, is used in relation to signs and their significance for the mental act of realising by means of the sign the thing signified. He illustrates this meaning as follows:—

'By the signe we understande the thing signified, as by an Ivie garland we judge there is wine to sell. By the signe of a Bear, Bull, Lion or any soche, we take any hous to be an Inne. By eating bread at the Communion, we remember Christes death, and by faith receive him spiritualie.'

The precise signification of 'intellect' in Holofernes' speech will now be apparent. It really means the sign-manual or signature of the letter. The signature is the sign reflecting and revealing the thing signified, which is of course the writer of the letter. *Intellect*, in this sense, is the object, the sign, and its significance, of which *intellection* is the act, the perception of the related terms. As a name for the signature of a letter it is thus strictly analogous to *superscript*, as a name for its address. As *superscription* is properly the act of writing an address, and *superscript* the address written, so *intellection* is the act of interpreting or understanding a sign, and *intellect* the sign interpreted or understood. The following extract from a rare and curious book, *The Fountaine of Ancient Fiction*, 1599, by Richard Linche, will illustrate Shakespeare's peculiar use of the noun. . . . '—These stations are many times thus *intellected*: by the Spring is meant Venus; the summer signifies Ceres; Autumne challengeth Bacchus,' etc. Here it will be seen that the verb *to intellect* is used in the strict technical sense of interpreting a sign, just as Shakespeare uses the noun for the sign interpreted. But although the word had this special meaning, none but a dominie bent on displaying his knowledge of scholastic technicalities would have designated the signature of a letter in this high-flown and pedantic style. The most strained and far-fetched terms are, however, quite natural in the mouth of Holofernes. But it may be safely asserted that only one trained in the elements of rhetoric could have added this characteristic touch in drawing the portrait of the school pedant. [MURRAY (*N. E. D.*) has either overlooked this nice, distinctive use of 'intellect,' or has discarded it. The present passage is quoted by him as an illustration of the following definition:—'† 5. That which one is to understand by something; the sense, meaning, signification, purport (of a word or passage). *Obs. rare.*'—ED.]

Your Ladiſhips in all deſired imployment, Berowne.

Per. Sir *Holofernes*, this *Berowne* is one of the Votaries with the King, and here he hath framed a Letter to a ſequent of the ſtranger Queenes: which accidentally, or by the way of progreſſion, hath miſcarried. Trip and goe my ſweete, deliuer this Paper into the hand of the King, it may concerne much: ſtay not thy complement, I forgiue thy duetie, adue.

Maid. Good *Coſtard* go with me:
Sir God ſaue your life.

Coſt. Haue with thee my girle. *Exit.*

Hol. Sir you haue done this in the feare of God very

152. in] it Q_2.
153. Per.] Ff. Ped. Q. Dull. Rowe, Pope. Om. Theob. et seq.
Per. *Sir* Holofernes,] Om. Theob.+.
Holofernes,] *Nathaniel*, Cap. et seq.
157. *hand*] *royall hand* Q_1, Cap. et seq.
160. Maid.] Jaq. Rowe et seq.
160, 161. One line, Q, Pope et seq.
162. Exit.] Exit. Cost. and Jaq. Rowe.
163. Hol.] Ff, Rowe i. Holo. Q. Nath. Rowe ii et seq.

153. **Per. Sir Holofernes**] Taking the text of the Folio as it stands, '*Per.*' (that is, *Parson*) is certainly wrong, or, at least, superfluous; the preceding speech is the Parson's. But having changed the preceding speech, as all editors have done, from Nathaniel to Holofernes, this objection to 'Per.' disappears. But immediately another difficulty is presented in the address '*Sir* Holofernes'; this title 'Sir' does not belong to the Pedant, but it does to the Parson. Moreover, the style of the speech that follows is essentially that of Holofernes, with its '*framed* a letter to a *sequent*' and 'by way of *progression*.' Wherefore, in view of these considerations, all modern editors, following Capell's lead, have incontinently changed '*Per.*' to '*Hol.*,' or, rather, continued the speech to him, and unflinchingly converted 'Sir Holofernes' into *Sir Nathaniel*. See *Text. Notes* for Theobald's evasion of these difficulties.

156, 157. **Trip and goe**] MALONE: So, in *Summers Last Will and Testament*, by Nashe, 1600:—'Trip and goe, heaue and hoe, Vp and downe, to and fro, From the towne to the groue, Two, and two, let vs roue A Maying, a playing; Loue hath no gainsaying; So merrily trip and goe.'—[line 240, ed. Grosart.]—CHAPPELL (p. 130) gives the musical notation, and says that 'it was one of the favourite Morris-dances of the sixteenth and seventeenth centuries, and frequently alluded to by writers of those times.' He gives many references.

158. **complement**] R. G. WHITE (ed. ii): That is, don't stop to make curtsies.

159. **duetie**] MURRAY (*N. E. D.*): An expression of submission, deference, or respect. [The present line quoted as authority.]

163. **Hol.**] The next speech proves beyond a peradventure that 'Hol.' is here an error for 'Nath.'

religiouſly : and as a certaine Father ſaith

Ped. Sir tell not me of the Father, I do feare colourable colours. But to returne to the Verſes, Did they pleaſe you ſir *Nathaniel*?

Nath. Marueilous well for the pen.

Peda. I do dine to day at the fathers of a certaine Pupill of mine, where if (being repaſt) it ſhall pleaſe you to gratifie the table with a Grace, I will on my priuiledge I haue with the parents of the foreſaid Childe or Pupill, vndertake your *bien vonuto*, where I will proue thoſe Verſes to be very vnlearned, neither ſauouring of Poetrie, Wit, nor Inuention. I beſeech your Societie.

Nat. And thanke you to: for ſocietie (ſaith the text) is the happineſſe of life.

164. *ſaith*] Q. *ſaith*— Ff et seq.
165. Ped.] Ff. Peda. Q. Dull. Rowe i. Hol. Rowe ii et seq.
168. *Marueilous*] QF_2. *Marvellous* F_3F_4.
169. Peda.] QFf. Hol. Rowe et seq.
170. *mine,*] *mine;* Rowe.
being] *before* Q, Cap. Mal. et seq.
172. *foreſaid*] *aforesaid* Pope, +.
172. *Childe or*] *child and* F_3F_4, Rowe i.
173. bien vonuto,] Q. bien venuto, Ff, Rowe i. *ben venuto*, Rowe ii. *ben venuto;* Theob. et seq. *bien venu too* Cam. Edd. conj.
I will] *will I* Rowe ii, +.
174. *ſauouring*] *ſavoouring* F_4.
175. *nor*] *or* F_3F_4, Rowe, Pope, Han.
177. *you to :*] *you too :* F_3F_4.

165, 166. **colourable colours**] JOHNSON: That is, ſpecious or fair-ſeeming appearances. [Wherefrom we may learn, I ſuppoſe, that Holofernes was a sturdy Protestant. Possibly, *plauſible pretexts* (see *N. E. D.* s. v. *colour*, 12) is a better paraphraſe than *ſpecious appearances*, but either paraphraſe is legitimate. R. G. WHITE'S aſſertion (ed. ii) is almoſt incomprehenſible, to wit: it is 'a ſlang phraſe of the day, the meaning of which is now unknown.'—ED.]

168. **for the pen**] *Possibly*, this may refer to texts for writing in copy-books.—ED.

170. **being repaſt**] THEOBALD (Nichols, *Illuſt.* p. 322): But what? was Sir Nathaniel to go to a gentleman's houſe to dinner, and ſay grace only after meat? Our chaplains now-a-days crave a bleſſing as well as return thanks. I have ſuſpected a ſmall tranſpoſition of letters here, and read, I do not know how rightly, 'being *a prieſt.*' [HALLIWELL properly reminds us that Theobald was acquainted only with the Folio.]—HEATH (p. 130) ſuggeſts the 'ſubſtitution of "being *requeſt*" for *requeſted.*'—KEIGHTLEY (*Exp.* p. 106): The Folio may poſſibly be right, the ſchoolmaſter, in his pedantic way, using 'repaſt' as a participle. The grace then would be after dinner. [It required no pedantry to uſe 'repaſt' for *repaſted.* See many ſimilar participles of verbs ending in *d* or *t* in ABBOTT, § 342.]

173. **bien vonuto**] This phraſe occurs again in *Tam. of the Shrew*, I, ii, 25.

Peda. And certes the text moſt infallibly concludes it.
Sir I do inuite you too, you ſhall not ſay me nay : *pauca verba.*
Away, the gentles are at their game, and we will to our recreation. *Exeunt.*

[*Scene III.*]

Enter Berowne with a Paper in his hand, alone.

Bero. The King he is hunting the Deare,
I am courſing my ſelfe.
They haue pitcht a Toyle, I am toyling in a pytch,

179. Peda.] Hol. Rowe.
180. [To Dull. Theob. et seq.
180–183. Prose, Pope et seq.
Scene IV. Pope, +. Act IV, Scene i. Cap. Scene III. Var. '73 et seq. A Grove in the Same. Cap. The same. Cam.
1. Berowne] Q. Birone F_2F_4. Biron F_3.
2–4. Lines run on, Pope et seq.
2. *he*] Om. Rowe ii, +.
4. *in a*] *in* Han.

179. **certes**] MURRAY (*N. E. D.*): Middle English *certes*, adopted from Old French *certes*, more fully *a certes*, according to Littré an extant representative of the Latin *a certis* from certain (grounds), certainly. In French now pronounced (*sert'*): in English usually disyllabic, but, from 1300, occasionally found as a monosyllable, spelt *cert* or *certs*, or shown by the rime or rhythm to be so pronounced when written *certes*. [As a monosyllable, Murray quotes *Hen. VIII.*: I, i, 48.]

180–183. **Sir . . . recreation**] KNIGHT (ed. ii) printed these lines as they stand in the Folio, because 'they are undoubtedly meant for verses; and yet they do not rhyme.' Knight thinks that Shakespeare is here ridiculing some 'form of pedantry,' and believes that we shall discover the form 'in Sydney's *Arcadia* and other books of that age.' 'The lines are hexameters,' he asserts, 'and all the better for being very bad.' In Knight's *Second Edition, Revised*, the lines are printed as prose and his note wisely omitted.

2. **The King he is**] This emphatic repetition of the personal pronoun is not uncommon; compare 'The skipping king, he ambled up and down.'—*1 Hen. IV.*: III, ii, 60. See ABBOTT, § 243.

3. **coursing my selfe**] This is not, 'I myself am coursing.' The King is hunting a deer, Berowne is endeavouring to recapture that self which he had lost when he fell in love with Rosaline. HERTZBERG translates: 'Der König jagt im Flug das Wild. Ich jage mich selbst mit meinem Fluch,' and remarks that 'previous critics appear to have overlooked the pun in "coursing" and *cursing*,'—very naturally, I think.—ED.

4. **They haue pitcht**, etc.] COURTHOPE (iv, 84): The logical and verbal conceits, which Lyly had brought into fashion, are illustrated in this speech.

4. **pytch**] JOHNSON: Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty. [This remark is in general true, but

pitch that defiles; defile, a foule word: Well, ſet thee downe ſorrow; for ſo they ſay the foole ſaid, and ſo ſay I, and I the foole: Well proued wit. By the Lord this Loue is as mad as *Aiax*, it kils ſheepe, it kils mee, I a ſheepe: Well proued againe a my ſide. I will not loue; if I do hang me: yfaith I will not. O but her eye: by this light, but for her eye, I would not loue her; yes, for her two eyes. Well, I doe nothing in the world but lye, and lye in my throate. By heauen I doe loue, and it hath taught mee to Rime, and to be mallicholie: and here is part of my Rime, and heere my mallicholie. Well, ſhe

5. *defile,*] *defile!* Theob. *Defile?* Coll.
ſet] *sit* Han. Cap. (Errata), Ran. Dyce, Wh. i.
7. *and I*] *and ay* Wh. i, ii, Huds. Rlfe. *am I* Anon. ap. Cam.
8, 9. *I a ſheepe*] *ay, a sheep* Wh. i, Huds. Rlfe.
9. *a my*] *on my* Rowe,+. *o' my* Cap. et seq.
10. *do*] *doe*, Ff et seq.
11. *loue her*] *love* Rowe ii,+.
12. *her two*] *her to her* F_3F_4.
14, 15. *mallicholie*] Qq. *malicholly* Ff. *melancholly* Rowe. *malicholy* Hal.

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how does it accord with Lady Rosaline's 'snow-white hand' mentioned in the preceding scene? Is not Berowne just at this present recalling the deep black of Rosaline's eyes, to which, in III, i, 204, he refers as 'two pitch balls'? Again in the present speech, he speaks of her eyes as the sole cause of his love.—ED.

6. **the foole said**] See I, i, 310.

7. **and I the foole**] R. G. WHITE (ed. i) reads: 'and *ay* the fool' (where 'ay' is a verb), which, he says, means, '*confirm* the fool in what he said.' He then continues, 'Here and just after, "it kills me, ay a sheep," the old copies of course print "I the fool," and "I the sheep"; that being the way "ay" is always spelled in them. The pun is patent, even did Birone not pat himself on the back with, "Well proved, wit!" but all editions hitherto have lost it by printing "I."' [White in his Second Edition was still temerarious enough to read 'ay the fool'; but he deserted the sheep. According to MURRAY (*N. E. D.*), 'ay' as an affirmative response 'appears suddenly about 1575, and is exceedingly common about 1600; origin unknown; . . . it was at first always written *I*.' Not a single instance of its use as a verb is recorded in the *N. E. D.*—ED.]

7, 8. **this Loue . . . it kils mee**] RITSON: This is given as a proverb in Fuller's *Gnomologia*. [I must confess my ignorance of this book. I can find no such title in the list of Thomas Fuller's works in the *D. N. B.* There are many proverbs given in the accounts of the various counties of England in Fuller's *Worthies*, but I can find them nowhere gathered under one head. Ritson's assertion has been frequently repeated; so that my ignorance is really inexcusable.—ED.]

10. **hang me**] This reminds us of Benedick in *Much Ado*, I, i, 249.

12. **nothing in the world but lye**] Because, I suppose, in his heart of heart, he knows that it is not alone for the fascination of her eyes that he loves her.—ED.

14, 15. **mallicholie**] HALLIWELL: This form, being a genuine archaism derived

hath one a'my Sonnets already, the Clowne bore it, the Foole ſent it, and the Lady hath it: ſweet Clowne, ſweeter Foole, ſweeteſt Lady. By the world, I would not care a pin, if the other three were in. Here comes one with a paper, God giue him grace to grone.

He ſtands aſide. *The King entreth.*

Kin. Ay mee!

Ber. Shot by heauen: proceede ſweet *Cupid*, thou haſt

16. *a'my*] *o'my* Rowe et seq.
18, 19. *I would...were in*] Two lines of verse, Hal.
20. *paper,*] *paper;* Theob. et seq. (subs.)
21. He ſtands aſide.] retiring. Cap.
23. [Aside. Johns. et seq.

from the Anglo-Norman, an editor is scarcely justified in rejecting for *melancholy*, which is the usual reading. 'I hope, sir, you are not malicholly at this, for all your great looks.'—Middleton, *The Honest Whore*, III, i, p. 55, ed. Dyce. It occurs at an earlier period in MS Cantab. Ff, ii, 38.—'And prey hym, pur charyté, That he wyll forgeve me Hys yre and hys malecholye.'

18, 19. **I would not . . . three were in**] HALLIWELL, in whose text these words are printed in two rhyming lines, remarks, 'This distich, which is possibly a scrap of a ballad, has hitherto been printed as prose. The phrase is proverbial, and has continued in common use to the present time. 'Tush, for the preaching I passe not a pin,' Wapull's comedy of *The Tyde Taryeth no Man*, 1576.

19. **the other three**] These were, of course, the King, Longavile, and Dumain.

20. **grone**] Possibly, Berowne here uses this word in its dialectic sense, wherein it has a specific meaning, refering to the pangs of parturition. See *Hamlet*, III, ii, 259.—ED.

21. **He stands aside**] The stage-direction, '*gets up into a tree*,' which Capell introduced after line 25, has been transposed to the present line and substituted for '*He stands aside*,' by almost every succeeding editor. The justification for this ascent of a tree is supposed to be found in line 81, where Berowne says, 'here sit I in the skie,' and also in line 170, where he says, 'with what strict patience have I sat.' On the other hand, in line 156, Berowne says, 'Now step I forth to whip hypocrisie,' but this may be reconciled with the modern stage-direction by supposing that he descends from the tree and then steps forth into the circle. Capell's stage-direction is found, also, written in the margin of Collier's Corrected Folio of 1632. This circumstance is adduced by R. G. WHITE (*Shakespeare's Scholar*, p. 56) as 'fatal to the pretence of [Collier's MS Corrector] to "authority." Why was the printed direction only "*He stands aside*," in the second folio as well as in the first? Because, when this play was written and printed, painted scenery, and, above all, "practicable" trees did not exist upon our stage. . . . Scenery of that sort was not introduced until after the Restoration.'—HALLIWELL: R. G. White fairly adduces these MS stage-directions [in Collier's Folio] as incontestable evidences of the late period of the writing in that volume.

21, 24. **He stands aside. The King entreth. . . . The King steps aside**] These are not 'stage-directions,' but *stage-descriptions*. The former are mandatory, and phrases such as a prompter would use in directing the movements of actors.

thumpt him with thy Birdbolt vnder the left pap: in faith
ſecrets.

King. So ſweete a kiſſe the golden Sunne giues not,
To thoſe freſh morning drops vpon the Roſe,
As thy eye beames, when their freſh rayſe haue ſmot.
The night of dew that on my cheekes downe flowes.

24. *in faith*] QFf, Rowe, +, Coll. Hal. Dyce, Sta. Cam. Glo. *I' faith* Cap. et cet.
25. [gets up into a Tree. Cap.
26. [reads. Theob.
28. *eye beames*] *eye-beams* Pope.
rayſe] Q. *Rayes* Ff.
28. *haue*] *heve* F_4.
ſmot] Q. *ſmot* Ff, Cap. Hal. Dyce. *smote* Rowe et cet.
29. *night of dew*] *dew of night* Musgrave (Var. 1785), Sing. Coll. ii, iii (MS), Dyce i, ii, Sta. Ktly. *night off dew* Daniel.

The present expressions are those of a spectator, or of one who sees the play in imagination, and induce the belief that the Qto from which the Folio was printed was not a prompter's copy. Indirectly, they tend to confirm the suggestion of the CAM. EDD. that the Qto was printed from Shakespeare's MS.—ED.

24. **thumpt**] See III, i, 67.

24. **Birdbolt**] An arrow with a thick flat end, used for killing birds without piercing them. Probably pronounced *burbolt*; see, if necessary, *Much Ado*, I, i, 43.—HALLIWELL: Compare, Now the boy with the bird-bolt be praised!'—Cooke, *Greene's Tu Quoque* [1614, p. 200, ed. Hazlitt-Dodsley.]

24. **left pap**] Compare, 'I, that left pap, where heart doth hop.'—*Mid. N. D.* V, i, 305; which possibly gives us the pronunciation of 'pap.'—ED.

29. **night of dew**] KENRICK (p. 82): It is evident from the context that the King, being over head and ears in love, employs himself, as people usually do in that situation, 'Wasting the live-long hours away, In tears by night and sighs by day.' What objection [could there be] to substituting *nightly dew*, instead of 'night of dew'? . . . the alteration is certainly an amendment, and a very harmless one.—STEEVENS: The poet means, 'the dew that nightly flows down his cheeks.'—R. G. WHITE (ed. i): 'The dew of night' of Collier's MS is plausible only; the King's 'night of dew' is not only opposed to 'the fresh morning drops,' but expressive of his gloom during the absence or indifference of his mistress.—HALLIWELL: It may be a variation of such constructions as 'your mind of love.'—*Mer. of Ven.* II, viii, 45; 'mind of honour.'—*Meas. for Meas.* II, iv, 179; 'eye of death.'—*1 Hen. IV.* I, iii, 143. [See Halliwell, vol. i, p. 281, where several other similar examples are given; but none is exactly parallel to 'night of dew,' unless we accept the interpretation, *the dewey night*, which is not impossible. BRAE upholds this interpretation. 'It is not the dew,' he says, p. 87, 'that is the object of the verb, but the night; metaphorically predicated in the dew upon the lover's cheek. And it is not until after the *night* has been *smote* and driven away by the sunny rays of his mistress's eyes, that the dew upon the lover's cheek becomes assimilated to the morning dew upon the rose.' Unless Brae's interpretation be accepted, Musgrave's transposition seems the simplest solution. And as far as our sensitiveness to transpositions is concerned, surely this play, of all plays, should make us pachydermatous.—ED.]

Nor ſhines the ſiluer Moone one halfe ſo bright,
Through the tranſparent boſome of the deepe,
As doth thy face through teares of mine giue light:
Thou ſhin'ſt in euery teare that I doe weepe,
No drop, but as a Coach doth carry thee:
So rideſt thou triumphing in my woe.
Do but behold the teares that ſwell in me,
And they thy glory through my griefe will ſhow:
But doe not loue thy ſelfe, then thou wilt keepe
My teares for glaſſes, and ſtill make me weepe.
O Queene of Queenes, how farre doſt thou excell,
No thought can thinke, nor tongue of mortall tell.
How ſhall ſhe know my griefes? Ile drop the paper.
Sweet leaues ſhade folly. Who is he comes heere?

Enter Longauile. *The King ſteps aſide.*

What *Longauill*, and reading: liſten eare.

Ber. Now in thy likeneſſe, one more foole appeare.

Long. Ay me, I am forſworne.

Ber. Why he comes in like a periure, wearing papers.

34. *Coach*] *loach* (i. e. *loch* Scotticé) Grey (i, 148).
37. *my*] *thy* Var. '03, '13.
38. *wilt*] *will* Q.
39. *for*] *from* Rowe ii, Pope ii.
40. *doſt thou*] *thou dost* Coll. ii (MS), Sing. Dyce, Ktly, Huds.
41. *nor*] *no* Theob. Warb. Johns.
43. *leaues*] *leaves*, Theob.
44. Enter...] Enter Longaville with a paper. Cap.
45. *What*] Q. *What!* Ff, Rowe, +. *What,* Cap. et seq.
45. Longauill,] Q. Longavill! Ff et seq.
reading:] *Reading!* Pope et seq.
eare.] *ears!* Han.
46, 48, 49, 50, 51, 52, 58, 75, 80. [Aside. Johns. et seq. (Om. Cam. Glo.)
appeare] *appears* Rowe, +.
47. Long.] King. Rowe i.
48. *a periure*] *a perjurd* F_2. *a perjur'd* F_3F_4, Rowe, Pope. *one perjur'd* Grey. *a perjurer* Coll. i, Sing. Wh. i, Ktly.

30–32. **Nor shines . . . giue light**] MALONE: Compare *Venus and Adonis*, 'But hers, which through the crystal tears gave light, Shone like the moon in water seen by night.'—ll. 491, 492.

40. **dost thou**] COLLIER (ed. ii): The old copies read as if it were an exclamation; but the MS much more naturally makes the sense run on to the conclusion of the poem, the point of exclamation properly coming after 'queen of queens.' All that is done is to transpose 'dost thou.' [And to remove the comma after 'excel.' The change is objectionable, I think, on account of the scansion; it makes the emphasis fall on 'dost' instead of on 'thou.'—ED.]

48. **periure**] COLLIER (ed. ii): This was the word for a *perjurer* in Shakespeare's time.—HALLIWELL quotes 'black-spotted perjure as he is,'—*The Troublesome*

Long. In loue I hope, ſweet fellowſhip in ſhame.
Ber. One drunkard loues another of the name.
Lon. Am I the firſt ỹ haue been periur'd ſo? (know,
Ber. I could put thee in comfort, not by two that I
Thou makeſt the triumphery, the corner cap of ſocietie,
The ſhape of Loues Tiburne, that hangs vp ſimplicitie.

50. Ber.] King. Rowe ii.
52. *comfort,*] *comfort:* F_3F_4 et seq. (subs.)
53. *triumphery*] F_2. *triumpherie* Q. *triumphry* F_3F_4. *Triumvirat* Rowe i. *Triumviry* Rowe ii et seq.
53. *corner cap*] *three corner-cap* Rowe, Pope. *three-corner-cap* Theob. Han. Warb. Johns.

Reign of King John. 'Vow-breaking perjure,'—Brathwait's *Strappado for the Divell*, 1615.—WALKER (*Crit.* ii, 54) *Qu. perjurer*? but note Dubartas, *Second Bk. of Fourth Day of Second Week*, p. 206. Self-love 'Perswades the Coward hee is *Wisely*-meek: The Drunkard, *Stout*: the Perjure, *Politick*' [ed. 1632]. Again, *Ibid.* p. 215, col. i, 'punish thou severe Th' audacious Perjure.'

48. **wearing papers**] JOHNSON: The punishment of perjury is to wear on the breast a paper expressing the crime.—STEEVENS: Thus, Holinshed, p. 838 [ed. 1587], speaking of Cardinal Wolsey:—'he so punished periurie with open punishment, and open papers wearing, that in his time it was lesse vsed.' Again, in Leicester's *Commonwealth*:—'the gentlemen were all taken . . . and afterwards were sent down to Ludlow, there to wear papers of perjury.' [p. 76. For additional quotations to the same effect, see HALLIWELL.]

49. **Long.**] Clearly this speech does not belong to Longavile. All editors have followed ROWE (ed. ii) in giving it to the King.

52. **two that I**] If 'that' were omitted, it would improve the metre.—ED.

53. **triumphery**] WALKER (*Crit.* iii, 38): Day, *Isle of Gulls*, IV, i, near the end,—'Now am I rid of a triumvirie of fooles.' Chapman [and Shirley] *Chabot*, III, ii, near the beginning,—'—the chief of this triumvirie, our chancellor.'

53. **corner cap**] MURRAY (*N. E. D*): A cap with four (or three) corners worn by divines and members of the Universities in the sixteenth and seventeenth centuries.—HALLIWELL: It is frequently alluded to as symbolical of the Established Church. Thus in Heywood's *Troia Britanica*, 1609, the Brownists are said to 'hold more sinne a corner'd cap to weare, then cut a purse.' Taylor, the Water-poet, classes the corner-cap with the cope and surplice, under vestments that were abominations to the Puritans. ['And some [women] weare Lattice [?] cappes with three hornes, three corners I should saie, like the forked cappes of Popishe Priestes, with their perriwincles, chitterlynges, and the like apishe toyes of infinite varietie.'—Stubbes, *Anatomie of Abuses*, 1583, p. 69, *Reprint New Sh. Soc.*—ED.]

54. **Tiburne**] DOUCE (i, 229): An allusion to the gallows of the time, which was occasionally triangular. Such a one is seen in some of the cuts to the first edition of Holinshed's *Chronicle*, and in other ancient prints.—HALLIWELL: Tyburn, near Hyde Park, was the scene of such frequent executions that the name became emblematical of the execution on gallows, and a hangman's rope was termed a Tyburn-tippet up to a comparatively recent period, the phrase being an ancient one and used by Latimer in his Fifth Sermon.

Lon. I feare theſe ſtubborn lines lack power to moue. 55
O ſweet *Maria*, Empreſſe of my Loue,
Theſe numbers will I teare, and write in proſe.
Ber. O Rimes are gards on wanton *Cupids* hoſe,
Disfigure not his Shop.
Lon. This ſame ſhall goe. *He reades the Sonnet.* 60
Did not the heauenly Rhetoricke of thine eye,

58. *O*] *O!* F_2F_3.
gards] Q_2, Hal. *gardes* Q. *guards* Ff et cet.
59. *Shop*] QFf. (*ſhop* F_4), Rowe, Pope i. *shape* Coll. (Egerton MS), Sta. *show* Brae. *slop* Pope ii et cet.
60. *This*] *The* Theob. ii, Warb. Johns.
61. Rhetoricke] *Rethorique* Q.

54. **simplicitie**] KEIGHTLEY (*Exp.* 106): This is no rime; the poet must have written *sobriety*. [Thus Keightley's text.]

58. **gards**] 'Guards' are facings, trimmings.—FARMER: I suppose this alludes to the usual tawdry dress of Cupid, when he appeared on the stage. In an old translation of Casa's *Galateo* is this precept: 'Thou must wear no garments, that be over much daub'd with garding, that men may not say, thou hast *Ganimedes* hosen, or *Cupides* doublet.'

59. **Shop**] THEOBALD (*Sh. Restored*, 169): What agreement in sense is there between Cupid's 'hose' and his 'shop'? . . . Or, what is Cupid's 'shop'? Correct it: *slop*. *Slops* are, as Skinner and others inform us, large and wide-kneed Breeches, now only worn by rusticks and sea-faring men; and we have at this day dealers whose sole business it is to furnish sailors with shirts, jackets, etc., who are called *slop-men*, and their shops, *slop-shops*.—COLLIER (ed. i): The MS Corrector of Lord F. Egerton's copy of F_1 reads *shape*. The meaning is, 'do not disfigure Cupid's appearance by tearing the rhymes, which are the guards, or ornaments of his dress.' [Collier's MS reads *slop*.]—DYCE (*Few Notes*, 55): I incline to think that the right reading is *shape*; in the first place, because the poet would hardly have used the word *slop* immediately after 'hose'; and, secondly, because in Fletcher's *Beggar's Bush*, V, i, the first folio has,—'who assur'd me, Florio Liv'd in some merchant's *shop*,'—a misprint which, in the second folio, is properly altered to 'shape.' (*Shape* was often anciently spelt *shap*,—a form occasionally found even in MSS of Shakespeare's time; hence the greater probability of the word being mistaken by a compositor for *shop*.)—DYCE (ed. ii): In my *Few Notes* I expressed myself in favour of *shape*; but I now adhere to *slop*, because 'The *shape* of Love's Tyburn,' etc., occurs only a few lines before.—HALLIWELL: *Slop* is certainly misprinted 'shop' in eds. 1594, 1598, of *A Looking Glasse for London*, as is noted in Greene's *Works*, I, 134, ed. Dyce. [On turning to this reference we find the following stage-direction:—'Enters Adam solus, with a bottle of beer in one slop, and a great piece of beef in another.' Of the word 'slop' Dyce notes: 'The two first 4tos "shop."' In Grosart's edition of Greene we find, at the corresponding passage, vol. xiv, p. 105, the same stage direction as in Dyce, but no note of the readings of the 4tos; instead thereof is the incomprehensible remark: 'Dyce reduces all this to "Enter Adam."'—ED.]—STAUNTON: If any change is necessary, of which I am not sure,—for 'shop' may have been an old word for *garb*,—I prefer *shape*. [In a modern text, *slop* would be the preference of the present ED.]

'Gainſt whom the world cannot hold argument,
Perſwade my heart to this falſe periurie?
Vowes for thee broke deſerue not puniſhment.
A Woman I forſwore, but I will proue,
Thou being a Goddeſſe, I forſwore not thee.
My Vow was earthly, thou a heauenly Loue.
Thy grace being gain'd, cures all diſgrace in me.
Vowes are but breath, and breath a vapour is.
Then thou faire Sun, which on my earth doeſt ſhine,
Exhaleſt this vapor-vow, in thee it is:
If broken then, it is no fault of mine:
If by me broke, What foole is not ſo wiſe,
To looſe an oath, to win a Paradiſe?

62. cannot] *could not* Pass. Pilg.
63. periurie?] periurie: Pass. Pilg. *perjury*, Theob. ii. Warb. Johns.
64. deſerue] deſerues Q_2.
65. forſwore,] *forſwore:* Pass. Pilg.
67. earthly] earthy F_3F_4, Rowe, +. Loue.] *loue*, Pass. Pilg.
69. Vowes are but] *My vow was* Pass. Pilg.
70. which on my] *that on this* Pass. Pilg.
70. doeſt] Q_2. *dooſt* Q_1. *doth* Pass. Pilg. doſt F_4.
71. Exhaleſt] Q_2, Cam. Glo. *Exhalſt* Q_1. *Exhale* Pass. Pilg. Exhal'ſt Ff, Rowe et cet.
-vow,] F_2F_3. *-vow* Q. *vow*, Pass. Pilg. -vow; F_4 et seq.
72. broken then,] *broken, then* Pass. Pilg. Q_2.
73. wiſe,] *wiſe* Pass. Pilg.
74. looſe] *breake* Pass. Pilg. *loſe* Q_2F_4.

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62. **hold argument**] To 'hold argument' is merely the same as 'to argue,' 'to dispute.'

65. **forswore,**] The punctuation in *The Passionate Pilgrim* is here better, and has been followed by a majority of editors.

70. **doest**] A monosyllable, of which Q_1 gives the pronunciation.—ED.

71. **Exhalest**] It is doubtful that the imperative, 'Exhale,' of *The Passionate Pilgrim*, be not the better reading here. If the faire sun does actually exhale this vapour-vow, which is implied in 'exhalest,' then a subsequent contingent 'if' is needless. For 'exhale,' in the sense of *drawing up*, see *Rom. & Jul.*: 'Yon light is not daylight. . . . It is some meteor that the sun exhales.'—III, v, 12.—ED.

71. **in thee it is**] This may mean either 'it is in thy power to do it,' or 'after thou hast exhaled it, it is no longer on my earth but in thee.'—ED.

72. **If broken then,**] This punctuation is better than that in *The Passionate Pilgrim*. 'Then' is emphatic, meaning 'if broken through the action of the fair sun.'

73, 74. **so wise, To loose**] For other examples of the omission of *as* after 'so,' see ABBOTT, § 281, or Shakespeare *passim*. 'Lose' is better than the 'break' of *The Passionate Pilgrim*; the opposition between 'lose' and 'win' is, as Malone remarks, much in 'our author's' manner.

Ber. This is the liuer veine, which makes fleſh a deity.
A greene Gooſe, a Coddeſſe, pure pure Idolatry.
God amend vs, God amend, we are much out o'th'way.

Enter Dumaine.

Lon. By whom ſhall I ſend this (company?) Stay.
Bero. All hid, all hid, an old infant play,
Like a demie God, here ſit I in the skie,
And wretched fooles ſecrets heedfully ore-eye.
More Sacks to the myll. O heauens I haue my wiſh,
Dumaine transform'd, foure Woodcocks in a diſh.
Dum. O moſt diuine *Kate.*
Bero. O moſt prophane coxcombe.
Dum. By heauen the wonder of a mortall eye.

75. *deity.*] QF_2F_3. *deity*, Dyce, Glo. Cam. *deitie;* F_4 et cet.

76. *Coddeſſe,*] Q_2. *goddess;* Pope et seq.

Idolatry] *ydotarie* Q_1.

77. *amend,*] *amend us*, Han. Johns. Coll. MS. *amend!* Cap. et seq.

we are] *we're* Cap.

o'th'] *a th'* Q.

78. Dumaine] with a paper. Cap.

79. *this* (*company?*)] Q. *this!* (*company?*) Ff, Rowe, Pope, Han. *this?—company?* Theob. et seq. (subs.)

[stepping aside. Johns. stepping behind a Tree. Cap.

80. *All hid, all hid*] *All-hid, all-hid* Hal.

82. *fooles*] *fools'* Theob. *souls* Walker (*Crit.* ii, 296).

heedfully] *headfully* Rowe ii, Pope, Theob. Warb.

83. *to the*] *to th'* F_3.

84. *transform'd,*] QF_2, Johns. Cap. *transform'd;* F_3F_4, Rowe, Pope, Mal. Steev. Hal. *is transform'd;* Han. *transform'd?* Theob. *transform'd* Warb. *transform'd!* Dyce, Cam.

diſh.] *dish?* Theob.

86, 88, 90, 92, 94, 96, 97, 98, 101, 104. [Aside. Pope et seq. (Om. Cam.)

86. *coxcombe*] *pate* Ktly.

87. *By*] *Thou* Han.

wonder] *woonder* Q.

of] *in* Q, Cam. Glo.

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75. **liuer veine**] JOHNSON: The liver was anciently supposed to be the seat of love.

76. **greene Goose**] See I, i, 104.

76. **Idolatry**] FURNIVALL (Griggs, *Facsimile*, p. iv): If *ydotarie* of Q_1 is for our *idiotry*, it may stand.

80. **All hid**] HALLIWELL: This was a name for the game of hide-and-seek. '—our unhansome-fac'd poet does play at bo-peeps with your grace, and cries,—*All hid* as boys do.'—Dekker, *Satiro-Mastix* [p. 187, ed. Hawkins].

82. **fooles**] See II, i, 193.

83. **More Sacks**] HALLIWELL: See also, 'there's other irons i'th' fire, more sacks are coming to the mill.'—Webster's *Westward Ho* [p. 31, ed. Dyce].

84. **Woodcocks**] Although this is a synonym for *a dolt, a ninny*, yet it is not to be supposed that there is, either in it or in 'fooles,' just above, any contemptuous meaning on Berowne's part.—ED.

86. **coxcombe**] Cotgrave: *Godelureau m.* A gull, fop, asse, coxcombe; a proud woodcocke.

Bero. By earth ſhe is not, corporall, there you lye. 88
Dum. Her Amber haires for foule hath amber coted.

88. *not, corporall,*] Q, Cam. Rlfe. *not: corporall,* F_3F_4, Rowe, Pope, Sta. Wh. i, Ktly. *not, corporal;* Cap. Mal. Knt, Wh. ii. *not corporal;* Var. '73, '78, '85. *not:—corporal;* Coll. i. *most corporal* Coll. MS. *but corporal;* Theob. et cet.

89. *Amber*] *raven's* Gould.
haires] *heires* Q. *hair* Cap. conj.
hath] QFf, Cap. Sta. Cam. Glo. *have* Rowe et cet.
coted] QFf, Rowe, +, Var. Steev. Var. Knt, Hal. Sing. *quoted* Cap. Mal. Coll. et seq.

88. **she is not, corporall,**] THEOBALD: Dumain was a young lord; he had no sort of post in the army: what wit, or allusion then, can there be in Biron's calling him 'corporal'? . . . Dumain calls his mistress divine, and the wonder of a mortal eye; and Biron in flat terms denies these hyperbolical phrases. I scarce need hint that our poet commonly uses 'corporal' as *corporeal.*—HEATH (p. 131): I suppose the poet meant we should understand in [Dumain's] exclamation that the Lady was of a rank above mortals, or, in plain English, an angel, otherwise she could not have struck a mortal's eye with such wonder at her beauty.—CAPELL (p. 205): 'Corporal of [Cupid's] file' ['field' F_1] is a title this very speaker bestows on himself at III, i, 194. And why not compliment with it here his companion, Dumain, who is engaged in the same warfare?—DOUCE (p. 230) discards Theobald's amendment, and adds, 'Biron does not give the lie to Dumain's assertion that his mistress was a *divinity*, as presumed by [Theobald's] reading, but to that of her being 'the wonder of a mortal eye.' Dumain is answered sentence by sentence.—R. G. WHITE (ed. i) asserts, in opposition to Theobald, that 'Dumain *had* a post in the army'; because when in V, ii, the ladies recount the vows of their lovers, 'Maria alone (line 309) says that Dumain "and his sword" were at her service.' [A fragile argument, it is to be feared.—ED.]—HALLIWELL: Dumain certainly had called himself a corporal of Cupid's field, but this was in a soliloquy, and no allusion to that confession can be here intended. [Is not this, too, a soliloquy?—ED.]—DYCE (ed. i) quotes Capell's interpretation and adds, 'a most improbable explanation, I think. No misprint is more common than that of "not" for *but.*'—STAUNTON: The old lection is to me more intelligible than [Theobald's]. Biron now terms Dumain 'corporal' in the same sense [as that in which he had applied it to himself], but uses the word for *corporeal* also, in allusion to the 'mortal' eye of the preceding line. [The text of the Folio should not be disturbed, I think; and for Capell's reasons. When Dumain swears that his Kate is the wonder of a mortal eye, is it not a weak contradiction by Berowne to say that she is only corporeal? What has the fact that she is corporeal to do with her being the wonder of mortal eyes? Does not Berowne mean, that she is not the wonder of *his* eye?—ED.]

89. **coted**] The similarity of *cote* and *quote*, with an apparently interchangeable spelling, has given rise to some confusion. According to Dr MURRAY (*N. E. D.*), *Cote*, spelt also *coat(e* (quote) during the 16th and 17th centuries, is a coursing term; with the transferred and figurative sense, to pass by, go beyond, to outstrip, as in *Hamlet*, II, ii, 330, 'we coated [the players] on the way.' 'Its origin is uncertain. Etymological writers have treated it as a doublet of *coast*, modern French *côtoyer*, but in a quotation of the date 1575 *cote* and *coast* are distinguished.' *Quote*, 'also spelt *cote* from the 14th to the 17th centuries, *cott*, *quoate* in the 16th century, and *coat* in the 16th and 17th, is an adaptation of mediæval Latin *quotāre*, to mark the number

Ber. An Amber eoloured Rauen was well noted.
Dum. As vpright as the Cedar.
Ber. Stoope I ſay, her ſhoulder is with-child.
Dum. As faire as day.
Ber. I as ſome daies, but then no ſunne muſt ſhine.
Dum. O that I had my wiſh?
Lon. And I had mine.
Kin. And mine too good Lord.
Ber. Amen, ſo I had mine: Is not that a good word?
Dum. I would forget her, but a Feuer ſhe
Raignes in my bloud, and will remembred be.
Ber. A Feuer in your bloud, why then inciſion
Would let her out in Sawcers, ſweet miſpriſion.

90. *eoloured*] *coloured* Ff. *colourd* Q, Rowe et seq.
92. *Stoope I ſay*] As closing line 92, Theob. et seq.
Stoope] *Stoops* Jervis, Dyce ii, iii.
92. *with-child*] F_2.
95. *wiſh?*] *wish!* Pope.
97. *And mine*] *And I mine* Johns. et seq.
101. *bloud,*] *bloud!* Ff.

of, distinguish by numbers, a form of *quot* how many, or *quota*.' Under the second signification: 'To give the reference to (a passage in a book), by specifying the page, chapter, etc., where it is to be found,' Dr Murray gives as a figurative use, 'His faces owne margent did coate such amazes,' II, i, 262, *supra*. Under the sixth signification, viz.: 'To regard, look on, take *as* something; to note, set down (a person or thing) *for* something; to speak of, mention, bring forward *for* having done something,' Dr Murray gives the present line, and also V, ii, 860, 'We did not coat them so.' Accordingly, Dumain means that Kate's amber hairs have set down amber itself for foul. We cannot accept 'hath' of F_1 unless we are willing to convert Dumain's ecstatic compliment into a slur.—ED.

92. **Stoope**] It is not easy to construe this word.—HALLIWELL, taking 'corporal' in the line above as standing for *corporeal*, concludes that 'stoope' is in a similar elliptical construction. But as he does not define the ellipsis, our progress is slow. DYCE follows JERVIS and boldly adds an *s*,—and is possibly justified by the general typographical inaccuracy of the play. This is again an elliptical expression, but the ellipsis *she* is readily supplied.—SCHMIDT (*Lex.*) defines it as *crooked*, and queries if it be not an adjective, which it is really more like to be than a verb, as Jervis makes it. It is barely possible that there is here an absorption of *As* by the *S* of 'Stoope.' Dumain has said that Kate is '*as upright* as the cedar.' Berowne ejaculates ''Stoop,' that is, '*As stoop* ('as the cedar' being understood).—ED.

101. **incision**] MONCK MASON erroneously supposed that this is the same as the lover's incision, mentioned in *Mer. of Ven.* II, i, 10. This present 'incision' is the blood-letting for fevers.

102. **Sawcers**] HALLIWELL: The practice of bleeding in fevers was very common in Shakespeare's time, and it was not unusual for the barber-chirurgions to exhibit their saucers with blood in them as signs of their profession; so that the term used by Biron would be quite familiar to an Elizabethan audience. Among the MSS

Dum. Once more Ile read the Ode that I haue writ.
Ber. Once more Ile marke how Loue can varry Wit.

Dumane reades his Sonnet.

On a day, alack the day:
Loue, whoſe Month is euery May,
Spied a bloſſome paſſing faire,
Playing in the wanton ayre:
Through the Veluet, leaues the winde,
All vnſeene, can paſſage finde.
That the Louer ſicke to death,
Wiſh himſelfe the heauens breath.
Ayre (quoth he) thy cheekes may blowe,
Ayre, would I might triumph ſo.

103. *Ode*] *Odo* Q.
104. *varry*] *varrie* Q. *vary* F_3F_4.
106. alack the day:] (*alacke the day*) Pass. Pilg. Eng. Hel.
day:] *day!* Pope.
107. Month is euery May] *month was euer May* Pass. Pilg. Eng. Hel. *every month is May* Anon. ap. Cam. *Month is euer May.* Q, Pope, et seq.
110. Veluet, leaues] QF_2F_3. velvet leaves, F_4, Rowe, Pope, Han. *veluet leaues* Pass. Pilg. Theob. et seq.
111. can] QFf, Rowe, Pope, Han. Dyce, Cam. Glo. *gan* Pass. Pilg. Eng. Hel. *'gan* Theob. et cet.
112. Louer] *shepherd* Eng. Hel.
ſicke to death] (*ſicke to death*) Pass. Pilg.
113. Wiſh] Q, Cam. Glo. Wh. ii. *Wiſht* Pass. Pilg. *Wiſh'd* Eng. Hel. Ff et cet.
114. may] to F_3F_4, Rowe i.
115. Ayre] *Ah!* Johns. conj.

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of the Company of Barbers of London is the following order under the date 1606:—'Item, it is ordeyned that no person useinge flebothomy or bloudlettinge within London . . . shall at any tyme hereafter set to open shewe any (of) his or their porrengers, saucers or measures with bloud, uppon peyne to forfeyt,' etc.

105. **Sonnet**] This, also, is in *The Passionate Pilgrim*; and in *England's Helicon*, 1600.

108. **passing faire**] FAIRHOLT calls attention to the use of this phrase in Lyly's *Sapho and Phao*, 1584: 'I feare mee faire be a word too foule for a face so passing fair.' II, i, 6,—but it is of small moment.

111. **can**] DYCE (ed. ii): Our early poets (as here) use 'can' for *gan* or *began* in passages without number. [In the present line, *'gan* is surely out of place. —ED.]

112. **That**] For other examples of the omission of *so* before 'that' see, if necessary, ABBOTT, § 283.

113. **Wish**] ABBOTT (§ 368): I know of no other instance in Shakespeare but [the present] where the subjunctive is used after 'that' used for '*so* that,' of a fact. The metre may have suggested this license; or *-es* or *-d* may have easily dropped out of 'wish*es*' or 'wish'*d*.' [This subjunctive is, I think, much to be preferred. —ED.]

But alacke my hand is ſworne,
Nere to plucke thee from thy throne:
Vow alacke for youth vnmeete,
Youth ſo apt to plucke a ſweet.
Doe not call it ſinne in me,
That I am forſworne for thee.
Thou for whom Ioue *would ſweare,*
Iuno *but an Æthiop were,*
And denie himſelfe for Ioue.
Turning mortall for thy Loue.

This will I ſend, and ſomething elſe more plaine.
That ſhall expreſſe my true-loues faſting paine.

116. alacke] (*alas*) Pass. Pilg. *alas!* Eng. Hel.
is] *hath* Pass. Pilg. Eng. Hel.
117. throne] QqFf, Pass. Pilg. Eng. Hel. *thorn* Rowe ii et seq.
120, 121. Om. Pass. Pilg. Eng. Hel.
122. Thou] *Thee*— Sing.
whom *Ioue*] QFf, Pass. Pilg. Eng. Hel. Rowe i, Mal. Knt, Coll. i, ii, Hal. Dyce i, iii, Sta. Wh. Cam. Glo. Ktly. *whom great Jove* Coll. iii (MS), Huds. Marshall. *whose sake Jove* Kinnear. *whom ev'n Jove* Rowe ii et cet. (subs.)
127. *faſting*] QFf. *feſt'ring* Theob. conj. Warb. *lasting* Cap. Sing. (MS) Coll. ii, iii (MS), Dyce ii, iii, Ktly.

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117. **throne**] 'Throne' for *thorne* corrects itself by the rhyme.

122. **whom Ioue**] R. G. WHITE (ed. i): The quantity and accent proper to 'thou' make any addition to the line superfluous. [WALKER (*Crit.* iii, 39) thought otherwise; he remarks that 'were it not for the concluding line, I should conjecture, "Thou for *whose love* Jove," etc.' The CAM. EDD. mark this conjecture as 'withdrawn.' I cannot agree with White that it is the quantity and accent on 'Thou' which render superfluous any extra syllable; I think it is the effective pause, the *mora vacua*, before uttering the great name of Jove that makes the rhythm perfect.—ED.]

123. **were**] For other examples of the use of the subjunctive 'in dependent sentences, where no purpose is implied, but only futurity,' see ABBOTT, § 368.

125. **thy**] BULLEN in his edition of *England's Helicon*, p. 74, in a footnote says, 'Old eds. "my."' I cannot find that he has anywhere mentioned what these old editions are. The CAM. EDD. have not recorded this variant.—ED.

127. **fasting**] THEOBALD (Nichols, *Illust.* ii, 323): What does he mean, wanting his mistress? Or, should it be, *feſt'ring* pain? [This conjecture, which Theobald confided to Warburton, in his correspondence, Theobald did not repeat in either of his editions. But Warburton repeated it in his own edition as an original conjecture without mentioning Theobald. It is pleasant to reflect that, from the quality of the conjecture, Theobald's reputation has not suffered by the omission of its paternity.—ED.]—JOHNSON: 'Fasting' is longing, hungry, wanting.—R. G. WHITE (ed. i): *Lasting* is plausible; but, as Mr George Hammersley, of Philadelphia, pointed out to me, Dumain's was a 'fasting' pain; as he says in his Sonnet,—'—my hand is sworn, Ne'er to pluck thee from thy thorn.'

O would the *King*, *Berowne* and *Longauill*,
Were Louers too, ill to example ill,
Would from my forehead wipe a periur'd note:
For none offend, where all alike doe dote.
Lon. *Dumaine*, thy Loue is farre from charitie,
That in Loues griefe deſir'ſt ſocietie:
You may looke pale, but I ſhould bluſh I know,
To be ore-heard, and taken napping ſo.
Kin. Come ſir, you bluſh: as his, your caſe is ſuch,
You chide at him, offending twice as much.
You doe not loue *Maria*? *Longauile*,
Did neuer Sonnet for her ſake compile;
Nor neuer lay his wreathed armes athwart
His louing boſome, to keepe downe his heart.
I haue beene cloſely ſhrowded in this buſh,
And markt you both, and for you both did bluſh.
I heard your guilty Rimes, obſeru'd your faſhion:
Saw ſighes reeke from you, noted well your paſſion.
Aye me, ſayes one! O *Ioue*, the other cries!

129. *too,*] *too!* Theob. et seq.
ill to] *Ill, to* Theob. Warb. et seq.

132, 136, 156. [Coming forward. Rowe.

135. *ore-heard*] *ore-hard* Q.

136. *you bluſh*] *do, bluſh* Cap. conj. *blush you* Coll. MS. *your bluſh* Walker, Jervis, Dyce ii, iii, Coll. iii.

137. *chide*] *chid* F_2.

138. Maria?] QF_2, Pope, +. Maria, Ff, Rowe. *Maria;* Mal. et cet. (subs.)

138. Longauile,] QFf. *Longavile* Rowe et seq.

139. *compile;*] *compile?* Rowe ii, Han. Var. '73, '78, '85, Ran.

140. *lay*] *lay'd* Rowe, +, Var. '73, '78, '85, Ran.

141. *heart.*] *heart?* Rowe ii, Pope, Han. *heart:* Theob. ii, Warb. Johns.

142. *haue*] Q. Had Ff.

145. *paſſion*] *paſhion* Q.

146. *Aye*] *Ah* Rowe i. *Ay* Rowe ii et seq. (subs.)

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136. **you blush**] WALKER (*Crit.* ii, 190): Read '*your* blush.' The second line preceding this, and the two which follow it, begin with *You*; whence, perhaps, the error. But 'you' for *your* is a frequent erratum in the folio. [Hereupon Walker gives fourteen instances where, in the Folio, *you* is misprinted 'your'; and seventeen where the converse error occurs: *your* for 'you;' besides several from other dramatists. Such an array breaks down opposition to Walker's more sprightly and appropriate change: 'Come, sir, *your* blush.'—ED.]

138. **Maria?**] The interrogation mark should be retained, I think, or, if discarded, it should be replaced by a period. The sentence is addressed to Longavile, and in the same tone of banter that Berowne afterward uses to the King, 'your eyes do make no coaches,' etc. The King then turns to Dumain, and, speaking of Longavile in the third person, recounts his treachery.—ED.

On her haires were Gold, Chriſtall the others eyes.
You would for Paradiſe breake Faith and troth,
And *Ioue* for your Loue would infringe an oath.
What will *Berowne* ſay when that he ſhall heare
Faith infringed, which ſuch zeale did ſweare.
How will he ſcorne? how will he ſpend his wit?
How will he triumph, leape, and laugh at it?

147. *On her*] *One her* Q. *Her* Ff, Rowe,+, Cap. Var. '73, '78, '85. *One's* Walker, Dyce ii, iii. *One, her* Ran. et seq.
others] *other's* Pope.
148. [To Long. Johns. et seq.
149. [To Dumain. Johns. et seq.
151. *Faith*] Q. *A faith* Ff, Rowe,+, Cap. Var. Ran. Steev. Var. *Of faith* Walker, Jervis, Dyce ii, iii, Ktly. *Faith so* Glo. Rlfe, Wh. ii.
ſuch] *ſuch a* F_2, Steev. Var. '03, '13.

147. **On her haires**] MALONE (*Variorum*, 1785): Read, '*One*, her hairs,' etc., *i. e.* the hairs of *one* of the ladies were of the colour of gold, and the eyes of the *other* as clear as crystal. The King is speaking of the panegyricks pronounced by the two lovers on their mistresses.—WALKER (*Crit.* iii, 39): Considering the scandalous state of the text in this part of the play in the folio, I should almost venture to read, '*One's* hairs were,' etc. Perhaps '*One her* hairs,' whoever wrote it, was meant for the possessive, like 'Thomas his book,' 'Mary her gown,' etc. So in the play of *Lingua*, IV, vii, 'Psyche her majesty'; in *Sir Clyomon*, etc., Dyce's Peele, vol. iii, p. 45, 'Atropos her stroke.' [An objection to Walker's emendation lies in the cacophony of the sibilants, 'One's hairs'; these, coupled with the concluding words, 'Crystal the other's eyes,' make up a line of unpleasing harshness.—ED.]—MARSHALL: The Cam. Edd. read, 'One, her hairs were gold,' which makes a dreadfully inharmonious line. We prefer omitting the 'were,' which was, perhaps, inserted by mistake:—'One, her hair's gold,' etc. [I prefer the 'dreadfully inharmonious line.' The ear, I think, might find some difficulty in catching the meaning of 'hair's gold.'—ED.]

148, 149. Of course, it was by a reference to the respective Sonnets that Dr Johnson was led to indicate the characters to whom these lines were addressed.

151. **Faith**] WALKER (*Crit.* iii, 39): Perhaps '*Of* faith infringed,' or 'Faith *so* infringed.' Or can it be, '*Such* faith,' etc.? *i. e.*—if the words will bear such a meaning, which, I fear, they cannot,—*so weighty an obligation.*—CAMBRIDGE EDITORS: In Q_1 this line stands at the top of the page. The catch-word on the preceding page is 'Fayth,' shewing that the word omitted, whatever it be, was not the first in the line.—DELIUS: Perhaps we should read 'Faiths,' and pronounce it as a disyllable, just as in *3 Henry VI.*: II, v, 38, 'months' is for the nonce to be pronounced *monthes*. [Both construction and rhythm call for aid here. No great demand is made on the imagination in supposing that the compositor's reader so ran together the two *f*'s in '*Of* faith' that the compositor caught the sound of but one, and set up merely 'Faith.' If there were compositors and compositors, it is equally probable that there are readers and readers. The blame which is bestowed on the compositor may be, after all, unmerited, and should fall instead on the careless or indistinct reader.—ED.]

153. **leape**] WARBURTON: We should certainly read *geap*, *i. e.* jeer, ridicule.

For all the wealth that euer I did ſee,
I would not haue him know ſo much by me.
Bero. Now ſtep I forth to whip hypocriſie.
Ah good my Liedge, I pray thee pardon me.
Good heart, What grace haſt thou thus to reproue
Theſe wormes for louing, that art moſt in loue?
Your eyes doe make no couches in your teares.
There is no certaine Princeſſe that appeares.
You'll not be periur'd, 'tis a hatefull thing:
Tuſh, none but Minſtrels like of Sonnetting.
But are you not aſham'd? nay, are you not
All three of you, to be thus much ore'ſhot?
You found his Moth, the King your Moth did ſee:

156. [Coming from his Tree. Cap. Advancing. Cam.
forth] *foorth* Q.
157. *Ah*] *Ay* Rowe ii.
159. *art*] Q. *are* Ff.
160. *couches in your teares.*] QFf (*tears*, F_3F_4, Rowe i), Rowe i. *coaches in your tears*, Rowe ii, Pope, Theob. Warb. *coaches in your tears;* Cap. *coaches; in your tears* Han. Johns. et seq.
161. *appeares.*] *appears?* Rowe ii, Pope, Theob. Warb. Johns.
166. *Moth*] *mote* Rowe et seq.

154. **I did see**] CAPELL plausibly conjectures, 'ever *eye* did see,' to which the same probability attaches as to Hamlet's 'Take him for all in all, *Eye* shall not look upon his like again.'—ED.

155. **by me**] For examples of 'by' meaning *about, concerning*, see ABBOTT, § 145.

156. **step I forth**] R. G. WHITE (ed. i): It is noteworthy that Birone does not say 'Now I *descend*,' but 'Now *step I forth*,' which betrays the poet's consciousness that, although he imagined the character to be in a tree, the actor who played it would be on the same plane with the others.—ROLFE: We are inclined to think that 'step I forth' refers to his coming forward *after* descending from the tree.

159. **wormes**] STEEVENS: So in *The Tempest*, Prospero addressing Miranda says, 'Poor worm, thou art infected.'

160. **couches**] STEEVENS: Alluding to a passage [line 34] in the King's sonnet, 'No drop, but as a coach doth carry thee.'

163. **like of Sonnetting**] For 'like of,' see I, i, 117.

165. **ore'shot**] SCHMIDT (*Lex.*): [In the present passage, equivalent to] blundering, having the worse, put to shame.—WHITNEY (*Century Dict.*): Exceeded in shooting, or in any effort; surpassed. [With the present passage as the illustration. The essential idea of 'over shooting' is shooting over or beyond the mark. The mark which 'all three of' them had sworn to aim at was to vanquish 'their own affections And the huge armie of the world's desires.' Instead of hitting this mark they had overshot it by falling in love, and overshot it 'thus much' by writing sonnets.—ED.]

166. **Moth**] See note, line 13, *Dram. Pers. supra.*

But I a Beame doe finde in each of three. 167
O what a Scene of fool'ry haue I ſeene.
Of ſighes, of grones, of ſorrow, and of teene:
O me, with what ſtrict patience haue I ſat, 170
To ſee a King transformed to a Gnat?
To ſee great *Hercules* whipping a Gigge,
And profound *Salomon* tuning a Iygge?
And *Neſtor* play at puſh-pin with the boyes, 174

168. *Scene*] *Scœne* Q.
fool'ry] Ff, Rowe, +, Hal. Wh. i. *foolrie* Q. *foolery* Cap. et cet.
169. *teene:*] *teen?* F_4. *teen!* Han.
171. *Gnat?*] *Knot!* Theob. Warb. Johns. Var. *sot* Johns. conj. *Sprat* Cartwright.
173. Salomon] F_2. Sallomon Q. Solomon F_3F_4.
173. *tuning*] *to tune* Q, Cap. Mal. Steev. Var. Coll. Wh. Cam. Glo. Ktly.

169. **teene**] That is, grief, vexation. The word is archaic, but can hardly be called obsolete; Matthew Arnold uses it more than once,—'that spiced magic draught. . . . Working love, but working teen.'—*Tristram and Iseult*, I.—ED.

171. **Gnat**] It is a waste of time to record at any length, or to read, the reasons given, by critics of the text, for the rejection of this word and for the substitution of another.—THEOBALD (Nichols, *Illust.* ii, 323) 'suspects' that it should be *quat*, and recalls that in *Othello*, V, i, 14, 'quat' of the Ff. is *gnat* of Q_1; in his text, he silently adopted *knot*; which STEEVENS, who adopted it in the earlier Variorums, explained as 'a true-lover's knot,' that is, the King had remained so long in the lover's position, with his 'wreathed armes athwart His loving bosome' (the King's own words) that he seemed actually transformed into a *knot*!—KENRICK, the author of a scurrilous Review of Dr Johnson's edition, declares (p. 84) that *knot* is a small 'delicious kind of water-fowl,' called by the naturalists, *avis Canuti*, 'because King Canute was very fond of them.' Eight years later, in the *Variorum* of 1773, there is a note signed COLLINS wherein occurs this same explanation of *knott*. I refer to this date because the credit or discredit of this interpretation is apparently due to Kenrick; in the CAMBRIDGE EDITION it is given to Collins. (The name, 'Collins,' attached to notes in any Variorum with which Steevens was connected, is to be generally mistrusted. John Collins was the editor of Capell's *Notes*. 'Collins' was the name which Steevens appended to weak or farfetched notes of his own, just as he appended 'Amner' to those which were inexcusably coarse.)—HEATH'S judgement is evenly divided between *knot* and 'gnat,'—if the true word be the former, it referred to the King's position; if the latter, then it was 'an allusion to the singing of that insect, suggested' by the King's poetry. To STAUNTON, 'gnat' seems to be without meaning'; and he has 'some notion' that the true word is *quat*. As we have seen, Theobald proposed *quat* in his private correspondence with Warburton. Finally, HALLIWELL says that 'gnat' was 'a common old word of contempt for anything peculiarly small and worthless, or silly; an insignificant insect, the "foolish gnat" as Shakespeare elsewhere [*Com. Err.* II, ii, 30] calls it.' Of this signification, the true one here, I think, the *N. E. D.* furnishes many examples. —ED.

172, 173, 174. **whipping . . . tuning . . . play**] ABBOTT (§ 349): [These words]

And *Critticke Tymon* laugh at idle toyes.
Where lies thy griefe? O tell me good *Dumaine*;
And gentle *Longauill*, where lies thy paine?
And where my Liedges? all about the breſt:
A Candle hoa!
Kin. Too bitter is thy ieſt.

175. Critticke] *Cynic* Warb. Johns. Cap.
toyes] *toyles* Q_2 ap. Cam.
179. *Candle*] Ff, Rowe, Theob. Warb. Johns. Var. '73. *Caudle* Q, Pope et cet.
hoa!] *hou.* Q. *ho!* Cap.

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show that, after 'see,' the infinitive, whether with or without 'to,' is equivalent to the participle. 'Whipping,' 'to tune' [Abbott follows the Qto], and 'play' are all co-ordinate. The participial form is the most correct; as in Latin 'Audivi illam canentem'; modern English, 'I heard her *sing*'; Elizabethan English, 'I heard her *to sing*.' [See I, i, 53.]

172. **Gigge**] HALLIWELL: A kind of whipping-top, now out of fashion. It is described by an aged person as having been generally made of the tip of a horn, hollow, but with a small ballast at the bottom of the inside; and as having been much more difficult to set and keep up than the common whipping-top. [In V, i, 67, Moth speaks of making a gigge of horn.]

173. **Iygge**] MURRAY (*N. E. D.*): Origin uncertain. Often assumed to be identical with Old French *gigue*, a kind of stringed instrument, a rude fiddle. Italian and Spanish *giga*, Middle High German *gige*, German *geige*; but as to this there are difficulties; the Old French word has none of the senses of *jig*; it was also obsolete long before *jig* is known to have existed; moreover, modern French *gigue*, the dance, and dance tune, is not a continuation of Old French *gigue*, but is said by Darmesteter to have been simply adopted from English *jig*. 1. A lively, rapid, springy kind of dance. 2. The music for such a dance, [whereof the present line is given as an example.]

174. **push-pin**] HALLIWELL: This game is now played, in the provinces, as follows: two pins are laid upon the table; each one in turn jerks them with his finger; and he who throws one pin across another, is allowed to take one of them; those who do not succeed must give a pin.

175. **Critticke**] That is, cynical, censorious. Compare, 'my adder's sense to critic and to flatterer stopped are.'—*Sonn.* 112. 'I am nothing if not critical.'—*Othello*, II, i, 120. 'A snarling censurer,' says Halliwell, 'the word being often used by our early writers in the worst sense.'

175. **toyes**] In the *Text. Notes* the reading *toyles* of Q_2 is credited to the Cam. Ed.; my copy of this Qto here, unfortunately, lacks a leaf.—ED.

179. **Candle**] A meaning can be tortured out of 'candle': Berowne wished to obtain some clew to his companions' ailment by the light of personal inspection; but the *caudle* of the Qto is so much more appropriate, with its contemptuous suggestion of thin gruel for women, that a decision in its favour is, I think, inevitable.—HALLIWELL says that 'one copy at least' of the Qto of 1598 'reads *caudle*.' Here is the innuendo that some copies read 'candle.' His own Facsimile reads *caudle*, and *caudle* stands recorded in the *Cambridge Edition*.—ED.

Are wee betrayed thus to thy ouer-view? 181
Ber. Not you by me, but I betrayed to you.
I that am honeſt, I that hold it ſinne
To breake the vow I am ingaged in.
I am betrayed by keeping company 185
With men, like men of inconſtancie.

181. *betrayed*] QFf, Rowe, Hal. *betray'd* Pope et cet.

182. *by me...to you*] QFf, Rowe, Pope, Cap. Var. '78, '85, Ran. Mal. Steev. Var. Knt, Coll. i, ii, Hal. Sta. *by me... by you* Theob. +, Var. '73, Sing. *to me ...by you* Cap. conj. Dyce, Wh. Cam. Glo. Ktly, Coll. iii, Huds. Rlfe.

185. *betrayed*] QF_2. *betray'd* F_3F_4, Rowe et seq.

186. *men, like men of inconſtancie*] *men like men of inconſtancie* Q, Glo. *men, like men of ſtrange inconſtancy* Ff (*ſtrang* F_2), Rowe, Pope, Coll. i, ii. *men, like men, of strange inconstancy* Theob. *vane-like men, of strange inconstancy* Warb. Han. Cap. *men-like men, of strange inconstancy* Johns. Hal. Sta. Wh. ii. *men like men, of strange inconstancy* Var. '73, '78, '85, Ran. Mal. Knt, Wh. i. *moon-like men, of strange inconstancy* Mason, Steev. Var. Harness, Sing. Coll. iii. *men like you, men of inconstancy* Walker, Dyce, Del. Cam. i, ii, Ktly, Huds. Rlfe. *men, like men of such inconstancy* Tieck (ix, 385). *men, like women of inconstancy* Coll. i, Perring. *men like you, of inconsistency* Cartwright. *moon-like men, men of inconstancy* Kinnear. *men like women in inconstancy* Gould. *woman-like men of inconstancy* Heuser (*Sh. Jhrb.* xxviii, 206).

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182. **you by me . . . to you**] THEOBALD changed the latter preposition and read, 'Not you by me, but I betrayed *by* you,'—a needless and harmless change. The King has just used the phrase 'betrayed *to* thy over-view,' and Berowne replies, in the same construction :—'I betrayed *to* you,'—a construction which Shakespeare has used in *The Rape of Lucrece*, 'those eyes betray thee unto mine,' line 483; again, 'he himself . . . betrays To slanderous tongues.'—*Ibid.* 160.—CAPELL (*Various Readings*, p. 44) conjectured, 'Not you *to* me, but I betrayed *by* you'; and DYCE asserts that 'the sense positively requires' the change.

186. **With men, like men**] JOHNSON observes, in regard to Warburton's emendation ('With *vane*-like men'), that 'this is well imagined, but the poet, perhaps, may mean,—with men like *common* men.'—HEATH (p. 132) maintains what Johnson has merely suggested and gives, as the 'obvious' sense, 'With men of strange inconstancy, as men in general are.' Had this interpretation of these two excellent critics been duly weighed and digested, we should have been spared much of the subsequent comment, but not all,—CAPELL failed to perceive its force. He adopted Warburton's reading and after pronouncing it a 'true emendation,' goes on to say that, 'it is evident, the speaker [Berowne] means to reproach. But how are his companions and master reproached by telling them that they are "as men in general are"?' Is it not the severest of reproaches to tell men who had vowed to be such brave conquerors over their affections that their fame was to live registered upon their brazen tombs, that they were after all just as inconstant as are common men, 'men in general'? Unmindful of Johnson and Heath, MONCK MASON (p. 63) suggested *moon-like* instead of 'men-like,' as 'a more poetical expression, and nearer to the old reading than *vane-like*.'—STEEVENS did not 'scruple to place this

When ſhall you ſee me write a thing in rime? 187
Or grone for *Ioane*? or ſpend a minutes time,

188. Ioane] F_2. *Ione* Q_1. *love* Coll. Dyce ii, iii, Cam. Glo. Rlfe, Huds. Wh. ii. *Joan* F_3F_4 et cet.

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happy emendation in the text:' remarking at the same time that a *vane* is no where styled *inconstant*, although our author bestows that epithet on the *moon* in *Rom. & Jul.* "—the inconstant moon That monthly changes,—" [II, ii, 109]. Again, in *Ant. & Cleop.* "—now from head to foot I am marble-constant; now the fleeting moon no planet is of mine." [V, ii, 240.]'—KNIGHT, apparently unaware of Johnson's and Heath's interpretation, gives a similar paraphrase,—'Biron appears to us to say—I keep company with men alike in inconstancy,—men like men,—men having the general inconstancy of humanity.'—R. G. WHITE (ed. i) sensibly follows in the same path, and pertinently adds Berowne's exclamation as soon as he is detected:—'O let vs imbrace, *As true we are as flesh and blood can be.*'—HALLIWELL gives, in effect, the same interpretation.—COLLIER (ed. i) says, 'Considering the state of mind in which Biron pretends to be, we might perhaps read "With men, like *women* of inconstancy."' This emendation, which Collier nowhere, I think, repeated, STAUNTON acknowledges that he 'would have preferred either to *vane-like* or to *moon-like*, but that "men-like" might have been a term of reproach as *man-kind* was.' Hitherto, almost every editor had adopted 'strange inconstancy' of F_2 for the sake of the metre.—WALKER (*Crit.* iii, 40) adhered to F_1 and added a syllable in the second foot:—'*Qu.*,—"With men like *you*, men of inconstancy." Yet this seems unsatisfactory. *Moon* might be corrupted by its neighbour "men," as perhaps in *Mid. N. D.* V, i, "—they may pass for excellent *men*. Here come two noble beasts in, a *moon* and a lion"; where the folio has "a *man* and," etc.' In a footnote to this paragraph LETTSOM has:—'Walker probably thought "men of inconstancy" a weak phrase under the circumstances. *Qu.*, "men *all* inconstancy." Compare *Tro. & Cress.* V, ii, "I am all patience."' Although Walker himself found his emendation 'unsatisfactory,' it has, nevertheless, been adopted by some of the best editors. It is difficult to put LEO'S emendation (p. 10) in the restricted space of the *Text. Notes*. It is as follows:—'"Like men" perhaps is a misprint for *like me*, and this is to be said *aside*,—"With men (*Aside*) like me—men of inconstancy." He knows that he is as much perjurious as they are.'

The safest text to follow is, I think, the Folio and the Qto (there is only a comma's difference between them), with the addition, possibly, of *strange* of the Ff. for the sake of the metre, not of the sense. The line will then remain helplessly weak and hopelessly corrupt. The only words in it, of which, I think, there is any real certainty are 'With' and 'inconstancy,' with, at a pinch, one of the 'men' thrown in. Yet taking the line as it stands Johnson's interpretation is, I think, satisfactory.—ED.

187. **thing**] How much contempt lies in this word.—ED.

188. **Ioane**] COLLIER (ed. i): The Qto belonging to Lord Francis Egerton has '*Ione*,' quite distinctly printed; while that of the Duke of Devonshire has, as distinctly, '*Love*,' [*Loue* ap. Cam.] the word 'love' being printed with a capital letter in order to make the matter quite clear. The correction must have been made while the sheet was passing through the press.—HUNTER (i, 272): It is obvious that a new reading at which we arrive [by collation of different copies of the same edition]

In pruning mee, when ſhall you heare that I will praiſe a hand, a foot, a face, an eye : a gate, a ſtate, a brow, a breſt, a waſte, a legge, a limme. 189

Kin. Soft, Whither a-way ſo faſt? 192

189–192. *In...faſt?*] Four lines, ending *I ... eye ... waſte ... faſt?* Rowe et seq.

189. *mee,*] *mee* Q. *me?* F_3F_4 et seq.

190. *eye:*] *eye,* Rowe et seq.

191. *limme.*] QFf (*limb.* F_4). *limb?* Rowe. *limb—* Del.

192. *Soft,*] *Soft;* Cap. *Soft!* Dyce.

need not necessarily be the true reading; because it is equally probable that either of the readings may be the first or be the second; and because a correction made while the process of printing is actually being performed would probably be made by the pressman only, whose form had been by some accident disturbed. In the present case *Jone* or *Loue* may either of them be the first or be the second reading, and there are no means by which we can determine the reading which it was meant by the author should be received, from a mere comparison of the two; that is, *Jone* might be the reading while the earlier impressions were being worked off, and then for some reason *Loue* substituted; or *Loue* might be the first reading, and then for some undiscoverable reason *Jone* be substituted. The question, therefore, at last is only like the question which arises in so many passages in the plays where early authorities present different readings, from among which taste and judgement have to make a selection; but with this difference, that in the present case the weight of the authority of the old copies is in favour of the received text. . . . Nor can I think that an editor is justified in making so violent a change on such slight grounds, when we remember what sort of a character Biron the speaker is, full of jokes and cranks of all kinds, a 'merry man'; that this is sprightly colloquialism, not set speech, in which something may be left to the actor; and that Biron may be reasonably supposed to refer to the couplet with which the third act closes:—'Well, I will love, write, sigh, pray, sue, and groan; Some men must love my lady, and some Joan.' —WALKER (*Crit.* i, 316) refers to a converse error in *Much Ado*, 'within the house is Loue,' II, i, 92, where the Qto has *Ioue.* [I cannot find any reason for discarding 'Ioane' given by any editor who has adopted *Loue*, nor can I imagine an excellent one. *Loue* is merely a variant and must be judged on its merits, which are by no means, I think, sufficient to justify its adoption. We must bear in mind that the whole speech is pure banter, with no serious word in it. How can there be any such? Was not Berowne chuckling to himself over the honest character he was so falsely assuming? And his object was to represent his companions' passion as of the commonest. The lower the object, the deeper their fall. They had broken their vows not for my Lady, but for a kitchen wench; 'Joan' in her abasement may well cry to editors and critics 'hands off!'—ED.]

189. **pruning**] WHITNEY (*Cent. Dict.*): 4. To dress or trim, as birds their feathers; to preen.

190. **a state**] STEEVENS: 'State,' I believe, in the present instance, is opposed to 'gait' (*i. e.* motion), and signifies the act of *standing.* So in *Ant. & Cleop.* 'Her motion and her station are as one.' III, iii, 22. [Thus also Schmidt, *Lex.*]

191. **a limme**] DELIUS: Biron breaks off in the midst of his railing at the sight of Costard, from whom, as the bearer of his letter to Rosaline, he fears a betrayal of his love. [See *Text. Notes.*]

A true man, or a theefe, that gallops ſo.
Ber. I poſt from Loue, good Louer let me go.

Enter Iaquenetta and Clowne.

Iaqu. God bleſſe the King.
Kin. What Preſent haſt thou there?
Clo. Some certaine treaſon.
Kin. What makes treaſon heere?
Clo. Nay it makes nothing ſir.
Kin. If it marre nothing neither,
The treaſon and you goe in peace away together.
Iaqu. I beſeech your Grace let this Letter be read,
Our perſon miſ-doubts it: it was treaſon he ſaid.
Kin. *Berowne*, read it ouer. *He reades the Letter.*
Kin. Where hadſt thou it?
Iaqu. Of *Coſtard.*
King. Where hadſt thou it?
Coſt. Of *Dun Adramadio, Dun Adramadio.*
Kin. How now, what is in you? why doſt thou tear it?

193. *ſo.*] *so!* or *so?* Theob. Warb. et seq.
195. Clowne.] Costard. Rowe.
196. [Offering a Paper. Cap.
197. *Preſent*] *peasant*, Coll. ii, iii (MS). *presentment* Sing.
198, 200. Clo.] Cost. Rowe.
202. *away*] Om. Ff, Rowe.
together] *togeather* Q.
204. *perſon*] QFf, Rowe i, Dyce, Sta. *Parson* Rowe ii et cet.
it was] *twas* Q, Cap. Mal. Steev. Var. Coll. Cam. Glo. Ktly.
205. He ... Letter] giving him the Paper. Cap.
206. Kin.] Q. Om. Ff et seq.
209. [Biron tears the Paper. Cap.
210. *is in*] *mean* F_3F_4, Rowe i.

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193. **A true man**] WALKER (*Crit.* ii, 138) thinks, and with reason, that this should be printed *truc-man* and pronounced as one word, like *goodman*. [Cf. 'dumbe wisemen.'—*Mer. of Ven.* I, i, 116.]

197. **Present**] COLLIER injudiciously adopted the reading of his MS, *peasant*,—because 'Costard was attired like a clown or *peasant*, and so the King addressed him.'—BRAE (p. 89) points out that 'it is *Jaquenetta* and not Costard who has the letter and who first addresses the King,'—an objection fatal to Collier's *peasant*.—SINGER, in defiance of metre, adopted *presentment*, which, meaning 'some memorial or petition' to be presented, is exactly the same as 'present.' Both Collier and Singer seem to have supposed that 'present' here means *gift*. As R. G. WHITE remarks, 'people of all ranks brought presents to kings, it is true, but not folded up in letters.' We use the King's word to this day in, 'Know all men by these presents.'—ED.

200, 201. **makes . . . marre**] This antithesis Shakespeare uses again in succeeding plays. See *As You Like It*, I, i, 30–33; *Mid. N. D.* I, ii, 35.—ED.

Ber. A toy my Liedge, a toy : your grace needes not feare it.

Long. It did moue him to paſſion, and therefore let's heare it.

Dum. It is *Berowns* writing, and heere is his name.

Ber. Ah you whoreſon loggerhead, you were borne to doe me ſhame.
Guilty my Lord, guilty : I confeſſe, I confeſſe.

Kin. What?

Ber. That you three fooles, lackt mee foole, to make vp the meſſe.
He, he, and you : and you my Liedge, and I,
Are picke-purſes in Loue, and we deſerue to die.
O diſmiſſe this audience, and I ſhall tell you more.

Dum. Now the number is euen.

Berow. True true, we are fowre : will theſe Turtles be gone?

215. [gathers up the Pieces. Cap.
216. [To Costard. Theob.
218. *Lord*] *liege* Cap. (Errata.)
220. *mee*] *one* Jervis.
222. *and you : and you*] QFf, Rowe, +, Var. '73, Knt, Hal. Sta. *and you,—and you,* Cap. Dyce i, iii. *and you,* Var. '03, '13, '21. *and you, aye you* Coll. iii. *and you,—even you* Lettsom, Dyce ii. *and you, and you,* Var. '78 et cet.
226. *True...fowre :*] As closing line 225, Rowe ii et seq.
226. *fowre*] *fower* Q. *four* Ff.

221. **messe**] NARES: As at great dinners or feasts the company was usually arranged into fours, which were called *messes*, and were served together, the word came to mean a set of four in a general way. Lyly says expressly, 'Foure makes a messe, and wee haue a messe of masters that must be cosned.'—*Mother Bombie*, II, i, 122. A vocabulary, published in London, 1617, bears this title: '*Janua linguarum quadrilinguis*, or a messe of tongues, Latine, English, French, and Spanish. Neatly served up together for a wholesome repast,' etc. The editor also says that, there being already three languages, he translated them into French, 'to make up the mess.' [See V, ii, 401: 'A messe of Russians.']

222. **and you : and you**] CAPELL (p. 206): Biron's tale of the lovers has a 'you' in it seemingly supernumerary; but it's owner is—Costard, who stands grinning at his elbow, and is drag'd humourously into the reckoning; we find him afterwards giving him and his lady the appellation of—'turtles.' [Possibly, the punctuation of the Ff, by the colon after 'you,' was intended to emphasise the fact that, low and common swain though Costard be, he was still their own comrade in folly. By the substitution of a comma, as in modern editions, in place of the colon, it is to be feared that this distinction is lost. Apparently, this was the purpose of Lettsom's change, namely, to emphasize the fact that Costard was included in the group of 'pick-purses in love.' Dyce's vacillation, a characteristic, is to be respected for its courage and honesty.—ED.]

Kin. Hence ſirs, away.
Clo. Walk aſide the true folke, & let the traytors ſtay.
Ber. Sweet Lords, ſweet Louers, O let vs imbrace,
As true we are as flesh and bloud can be,
The Sea will ebbe and flow, heauen will ſhew his face:
Young bloud doth not obey an old decree.
We cannot croſſe the cauſe why we are borne:
Therefore of all hands muſt we be forſworne.
King. What, did theſe rent lines ſhew ſome loue of thine? *(Roſaline,*
Ber. Did they, quoth you? Who ſees the heauenly

228. *ſirs,*] *sirs, hence* Han.
229. [Exit. Ff. Exeunt Cost. and Jaquen. Theob.
232. *will ſhew*] *ſhew* Q, Cap. Mal. Steev. Var. Knt, Coll. Hal. Dyce, Sta. Cam. Glo. Ktly.
233. *doth not*] *will not* Var. '85, Steev. Var. '03, '13. *doth but* Coll. ii, iii, Dyce ii, iii.
234. *we are*] Q_2F_2, Wh. i. *we were* $Q_1F_3F_4$ et cet.
236. *What,*] *What!* Coll.
rent lines] *rent-lines* Rowe i. *rentlines* Rowe ii.

228. **sirs**] HALLIWELL quotes from FORBY, [*Vocabulary of East Anglia*, p. 303]:—'The common use of [Sirs], as a term of address, seems strangely inconsistent with the usual application of *Sir*. No respect is implied by it; but, on the contrary, superiority. It would be offensive to address it to superiors, or even to equals. It is a form of accosting inferiors only, as servants, and of both sexes.' [It is to be borne in mind that Forby is here giving a dialectic use of 'Sirs,' which applies by no means uniformly to Shakespeare's use of it. Perdita, for instance, addresses Polixenes and Camillo as 'Reverend sirs.' That its distinctive masculine meaning had lost all force is evident from Cleopatra's exhortation to Charmian and Iras, 'Good sirs!' IV, xv, 85.—ED.]

229. **traytors**] Costard is still impressed, I suppose, by the treasonable contents of the letter.

232. **heauen will shew**] Unquestionably, the Qto's reading is correct.

233. **doth not**] COLLIER (ed. ii): This is directly opposite to the meaning of the poet; *but* has been misprinted 'not.' Biron contends that, as 'young blood' will *but* 'obey an old decree,' of necessity they must all love. The MS puts *yet* for 'not,' giving nearly the same meaning as *but*, though it is hardly so clear and expressive. [At the first glance, Collier's emendation is highly probable; but Portia warns us against molesting the text: 'The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree.' Moreover, it is possible that an 'old decree' may not mean an 'ancient decree,' but a 'decree for the old,' in which case Collier's emendation is exactly wrong.—ED.]

234. **we are**] There seems to be no invincible reason why the Qto should be here preferred. That love is the cause of our birth is a universal truth, and universal truths are expressed in the present tense.—ED.

235. **of all hands**] ABBOTT (§ 165): That is, 'from all sides,' 'to which ever side one looks'; hence, 'in any case.'

238. **quoth you**] CAPELL omitted these words; and DYCE (ed. ii) asks if they

That (like a rude and fauage man of *Inde*.)
At the firſt opening of the gorgeous Eaſt,
Bowes not his vaſſall head, and ſtrooken blinde,
Kiſſes the baſe ground with obedient breaſt?
What peremptory Eagle-ſighted eye
Dares looke vpon the heauen of her brow,
That is not blinded by her maieſtie?
Kin. What zeale, what furie, hath inſpir'd thee now?
My Loue (her Miſtres) is a gracious Moone,
Shee (an attending Starre) ſcarce ſeene a light.
Ber. My eyes are then no eyes, nor I *Berowne*.
O, but for my Loue, day would turne to night,
Of all complexions the cul'd ſoueraignty,

240. *opening*] *opning* Q.
gorgeous] *gorgious* Q.
241. *ſtrooken*] QqF_3F_4, Cap. *stricken* Coll. *ſtrucken* F_4 et cet.
243. *peremptory*] *peromptorie* Q.
251. *cul'd*] $Q_2F_3F_4$. *culd* Q_1. *cull'd* F_4.
ſoueraignty] *sov'reignty* Cap. (Errata.)

be not an 'interpolation.' It is rash to omit them, and with them lose their triumphant exultation. If it would not be too disrespectful to the king, they might be shortened into *quoth a'*.—ED.

238. **Who sees the heauenly Rosaline**] SPEDDING believes that from this line to the close of the Act, we have one of the augmentations mentioned on the title-page of the Qto.

240. **gorgeous East**] STEEVENS: Milton has transplanted this into *Paradise Lost*, II, 3: 'Or where the gorgeous East [with richest hand Showers on her kings barbaric pearl and gold.' A continuation of the quotation, which Steevens does not give, shows that the 'East' of Shakespeare is not the 'East' of Milton. But compare *Sonnet* vii: 'Lo! in the orient when the gracious light Lifts up his burning head, each under eye Doth homage to his new-appearing sight, Serving with looks his sacred majesty.'—ED.]

241. **strooken**] For other irregular participial formations see, if necessary, ABBOTT, § 344.

248. **attending Starre**] JOHNSON: Something like this is a stanza of Sir Henry Wotton, of which the poetical reader will forgive the insertion: 'You meaner beauties of the night, That poorly satisfie our eyes, More by your number than your light, You common people of the skies; What are you when the moon shall rise?' [p. 12, ed. Hannah, whose text I have followed.—ED.]—MALONE quotes, 'Micat inter omnes Julium sidus, velut inter ignes Luna minores.' *Horace* [*Carm.* i, xii.]—STAUNTON: It was a prevailing notion formerly that the moon had an attending star. Lilly calls it *Lunisequa*, and Sir Richard Hawkins, in his *Observations on a Voyage to the South Seas, in 1593*, published in 1622, remarks:—'Some I have heard say, and others write, that there is a starre which never separateth itself from the moon, but a small distance,' etc.

249. **Berowne**] See note, *Dram. Pers.*

250. **My Loue**] Note the triumphant emphasis on 'my.'

Doe meet as at a faire in her faire cheeke,
Where ſeuerall Worthies make one dignity,
Where nothing wants, that want it ſelfe doth ſeeke.
Lend me the flouriſh of all gentle tongues,
Fie painted Rethoricke, O ſhe needs it not,
To things of ſale, a ſellers praiſe belongs:
She paſſes prayſe, then prayſe too ſhort doth blot.
A withered Hermite, fiueſcore winters worne,
Might ſhake off fiftie, looking in her eye:
Beauty doth varniſh Age, as if new borne,
And giues the Crutch the Cradles infancie.
O 'tis the Sunne that maketh all things ſhine.
King. By heauen, thy Loue is blacke as Ebonie.
Berow. Is Ebonie like her? O word diuine?
A wife of ſuch wood were felicitie.
O who can giue an oth? Where is a booke?
That I may ſweare Beauty doth beauty lacke,
If that ſhe learne not of her eye to looke:
No face is faire that is not full ſo blacke.

256. *Fie*] *Fie,* Theob.
Rethoricke,] *rhetorick!* Theob.
258. *paſſes prayſe,*] *passes praise;* Theob. ii.
then] *the* Pope ii, Theob. Warb. Johns. *and* Cap. Ran.
259. *withered*] *witherd* Q.
Hermite] *Hermight* Q.
260. *off*] *of* Q_2.
261. *borne*] *born* F_3F_4.
265. *word*] QqFf, Rowe ii, Pope. *wood* Rowe i et cet.

252. **Doe**] The picture of the many complexions is so vivid in Berowne's mind that it dominates his grammar and gives us this plural verb.—ED.

253. **Worthies**] CAPELL (p. 206): A figurative expression, apply'd to her *cheeks*' beauties, as who should say—conquerors; the hidden sense of it is this,—Where several beauties conspire to make up one super-eminent beauty.

256. **painted**] I suppose that the connection of thought is that any aid which natural beauty can derive from mere rhetoric would be as false as paint. 'Painted,' then, may be here used proleptically. Otherwise it may be taken as merely *artificial,* like 'painted pomp' in the Duke's speech in *As You Like It,* II, i, 5.

257. **sellers prayse**] MALONE recalls the fourteenth line of *Sonnet* 21:—'I will not praise that purpose not to sell.'

258. **prayse too short doth blot**] Pope paraphrased this in 'Damn with faint praise.'—ED.

265. **O word**] THEOBALD conjectured *wood,* not knowing that he had been anticipated by ROWE in his *First Edition,* where, however, it may 'perhaps' have been, as the CAMBRIDGE EDD. remark, 'only a happy misprint, as it is altered to "word" in the *Second.*' 'Wood' is certainly an *emendatio certissima.*

270. **full so blacke**] MALONE refers to *Sonnets* 127 and 132 for arguments and

Kin. O paradoxe, Blacke is the badge of hell, 271
The hue of dungeons, and the Schoole of night:

271. *paradoxe,*] *paradox!* Cap. *Blacke is*] *black as* F_3F_4, Rowe i.

272. *Schoole*] QF_2. *School* F_3. *fchool* F_4, Rowe, Pope, Knt ii (Rev.) Cam. i, ii, Marshall. *stole* Theob. conj. Han. Cap. Ran. Hal. Dyce i, ii, Sta. *shade* Coll. ii (MS) Wh. i, Huds. Rlfe. *suit* Glo. Ktly, Wh. ii. *scrowl* Tiessen. *cloak* Ktly conj. *soil* Dyce conj. Hazlitt. *shroud* Lettsom. *shades* Orger. *scroyle* Nicholson ap. Cam. *scowl* Theob. et cet.

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phrases similar to Berowne's. In spite of these comparisons to 'ebony,' 'badges of hell,' etc., we must bear in mind that with Shakespeare 'black,' as applied to the complexion, means what we now call brunette.—ED.

272. **Schoole of night**] With unwonted unanimity all editors who have taken any note of the word at all agree that 'schoole' is incomprehensible and therefore wrong. Several editors have, nevertheless, repeated it in their texts; ROWE and POPE retained it apparently without thought; the CAMBRIDGE EDITORS, from a judicious conservatism; KNIGHT (Second Edition, *Revised*) and MARSHALL, in despair of finding an unimpeachable substitute; TIECK might be added, who argues (p. 385) that 'School' is 'continually represented by Shakespeare as something dark, tedious, and comfortless.' An ANONYMOUS critic (said by Ingleby to be LETTSOM) in *Blackwood's Magazine* (Aug. 1853, p. 194) believes, with more ingenuity than authority, that 'school' is right, because 'the allusion is to the different badges and colours by which different schools or sects or fraternities were formerly distinguished. "Black," says the passage before us, "is the hue worn by all who belong to the school or brotherhood of night."'

The remaining editors are divided between *scowl*, *stole*, *shade*, *suit*, *soil*, in the order of decreasing approval. For *scowl* there is a decided plurality, namely, Theobald, Warburton, Johnson, the Variorums before Steevens, Malone, Steevens, the Variorums after Steevens, Harness, Knight i, ii, Delius, Cowden-Clarke, Collier i, iii, and Dyce iii,—twice as many as there are for *stole* (see *Text. Notes*), the next highest on the list.

The first to adopt *scowl* is THEOBALD, whose note is as follows: 'Black' being the 'school' of night is a piece of mystery above my comprehension. I had guessed it should be: 'the *stole* of night.' But I preferred the conjecture of my friend Mr Warburton, who reads, 'the scowl of night,' as it comes nearer in pronunciation to the corrupted reading, as well as agrees better with the other images. [It is in keeping with Theobald's gentle, generous nature that he should here give to his 'friend Warburton,'—that treacherous 'friend' who lost no opportunity after Theobald's death to hold him up to ridicule and contempt,—the credit of proposing *scowl*; posterity has properly taken him at his word, and to Warburton is that credit universally given which Warburton did not hesitate in his own edition silently to claim. In point of fact it is Theobald's own. In a letter to Warburton (Nichols, *Illustrations*, ii, 347), Theobald writes:—'I come entirely into your improvement upon my STOLE of night, as your guess is both nearer to the traces of the letters, and more consonant to the other metaphors: but, I presume, instead of SCROUL, as you in both places write it, you intended SCOWL: for that is the word which signifies *louring*, or *looking sullen*.' Had there been a spark of nobility in Warburton's nature it would have flamed at once into a denial of all ownership in an emendation which had been thus devised for him.—ED.]—HEATH (p. 132), independently of Theobald, conjectured *stole*; for the reason that it is 'the robe or dress of night, a word frequently used by Chaucer.

[272. Schoole of night]

Nor doth this reading differ so greatly from the common one, "school," as it may appear to do at first sight. For we find this latter word constantly written *schole* in Chaucer; and from the resemblance of the two words it hath actually happened that *stole*, by the mistake of the transcriber, is substituted in the place of *schole*, in the *Merchant's Second Tale*, v. 1669.' [I am unable to verify this reference.—ED.] —CAPELL (p. 207) quotes Heath with approval and adds :—'the image presented by [*stole*] is introductive of the next line, and that line of the next, a kindred thought about dress running through both of them.'—KNIGHT (ed. ii): We have 'the *badge* of hell,'—'the *hue* of dungeons,'—and we want some corresponding association with 'night.' *Stole* we believe is the right word. [But it was not adopted in Knight's text.]—DYCE (*Remarks*, p. 39): Qy. is the true reading ascertained by the following lines with which Chapman commences his *Humorous Dayes Myrth*, 1599: 'Yet hath the morning sprinckled throwt [sic] the clowdes But halfe her tincture, and *the soyle of night* Stickes stil vpon the bosome of the ayre.' Supposing that in the MS of *Love's Labour's Lost* the word *soil* was spelt, as in Chapman's play, *soyle*, it might easily become 'school' in the printed copy, the compositor mistaking *so* for *sc*, and *y* for *h*, the letter *h* being formerly written under the line. In *Mid. N. D.* I, i, we find, 'Brief as the lightning in the *collied* [i. e. *soiled*,—black] *night*.' Besides, the substantive *soil* is repeatedly used by Shakespeare. [DYCE, after having, through two editions, upheld *stole*, in his Third Edition changed to *scowl*, with this note:—'I now believe that Warburton saw the true lection here. Compare "At last, *the scowling night* with pitchy clouds began to overspread the brightsome heavens," etc.—Johnson's *Seven Champions of Christendom*, Part First, sig. S. verso, ed. 4to. n. d.']—HALLIWELL: Black may be appropriately styled the *stole* or garment of night, and Shakespeare, in other plays, speaks of the cloak of night, night's black mantle, night's cloak, the mask of night, etc. It is worthy of remark that *stole* is substituted for *schole*, by the mistake of the transcriber, in the *History of Beryn*, 1669. Thirlby suggested *soul*; me miserum, *shroud* and *scroll* (the former alone possible). The expression, 'mantle of night,' is so exceedingly common in our early poets, a reading nearly synonymous with it claims a preference. Night's 'sable curtains' are mentioned in Nicholson's *Acolastus*, 1600, and various other epithets of a similar character might easily be collected. The *veil of night* would make good sense, but no word yet suggested is perfectly satisfactory. 'Soil' of Mr Dyce has the objection that it has no similarity with *badge*, *hue*, or *crest*. Other monosyllables collected as conjectures for the term may just be mentioned, viz.,—*cowl*, *caul*, *pall*, *wall*, *shell*, *roll*, *dowl*, *mail*, *seal*, *wheel*. Of these, the preference may be given to *seal*. There is something probable in the idea of black being hell's badge and night's seal.—COLLIER (ed. ii): The MS is '*shade* of night,' and we can easily see how a careless compositor might misread *shade* 'schoole,' especially if imperfectly written, and the bow of the *d* divided from the rest of the letter. At all events, it is indisputable, we think, that, 'schoole' being wrong, *shade* is as good a substitute as any yet suggested: 'the shade of night' is a familiar and natural expression. [And therefore to be regarded, I think, with suspicion.—ED.]—R. G. WHITE (ed. i): *Shade* of Collier's MS is the best emendation which has been offered—*a* having probably been mistaken for *o*, and *ol* for *d*. As the passage has been always punctuated,—with a semi-colon after 'night,'—it is almost senseless. The paradox is that 'the badge of hell,' being 'beauty's crest, becomes the heavens wall.' [WHITE, ed. ii, adopted *suit*, the *Globe* text, without comment.]—CAMBRIDGE

And beauties creſt becomes the heauens well. 273

273. [Given to Berowne, Han. *beauties*] *beauty's* Rowe. *beauties...heauens*] *devil's crest*, Cap. —*becoming Heaven* Orger. 273. *creſt*] *dress* Han. *crete* Warb. *best* Coll. MS.

EDITORS: As 'suiter' was pronounced and sometimes written 'shooter' (IV, i, 122), so probably 'suit' was sometimes written 'shoote,' a word easily corrupted into 'schoole.' 'Suit' is written 'shout' in the Quartos of *Henry V:* III, vi, 74. In the Quartos of *Lear*, II, ii, 'three-suited' is spelt 'three shewted.' On the other hand, what is now call Shooters Hill is in Hall's *Satires*, VI, i, 67, 'the Suters hill.' In this play, III, i, 211, 'sue' is spelt 'shue' in Q_1F_1.—KEIGHTLEY (*Expositor*, p. 107): *Scowl* as a substantive is not used by Shakespeare [Bartlett's *Concordance* gives two instances of its use as a verb,—*Rich. II:* V, 2, 28; *Cymb.* I, i, 15.—ED.] and it gives but an indifferent sense. Theobald read *stole*, which also is not Shakespearian; I myself *cloak*, as the 'cloak of night' occurs in *Rom. & Jul.* II, ii, *Rich. II:* III, ii. But the Cambridge Editors seem to have hit on the exact word, *suit*. In *The Puritan* (II, i), we have a play on *suitor* and *archer*, *i. e.* shooter; we retain this sound in *sure* and *sugar*. In *Hamlet* we have 'suits of solemn black' and 'suits of woe' (I, ii), and 'suit of sables' (III, ii) for mourning, and in *Rom. & Jul.* III, ii, 'Come civil Night, Thou sober-*suited* matron all in black!'—BRAE (p. 90): There is a whole family of words,—shell, shale, scull, scale, shoal,—of which such as are spelled with *h* might, and often did, take *c* before it,—schell, schale, schoal, or school; and, in like manner, those with *c* took *h*. . . . There are two words, in the large family adverted to, for which 'schoole' may stand,—either of which gives excellent sense:—*shale*, a cortex or envelope; and *scale*, an opaque film. These words are virtually the same, being each resolvable, by the conversion before described, into the common form, schale. But *scale* is to be preferred for the interpretation of the present passage, inasmuch as it is technically and Scripturally applied to an obscuration of light.—HERTZBERG: I should like to propose *cowl*, but, as Schmidt instructs me, it is not elsewhere found in Shakespeare. [None of the substitutes that have been proposed for 'schoole' carries conviction. In our search for one we must be guided, I think, by the ear, not by the *ductus litterarum*,—this rule excludes many an emendation otherwise plausible; of those that remain I am not sure that *scowl* does not most nearly fulfill the requirements. That it would then, as a noun, stand as a solitary instance in Shakespeare need not greatly disturb us; he uses it as a verb.—ED.]

273. **And**, etc.] HEATH (p. 134): In order to preserve a consistent sense, we must take this line from the King and give it to Biron. It cannot possibly have any consistent connection with what the King had immediately before said; and the particle, 'And,' sufficiently indicates that this is the beginning of a reply. The King had just imputed as a disparagement to Black that it was the stole or dress of night; to which Biron replies, It is so, and it is at the same time the dress of beauty, as it appears from its becoming the heavens so well.—HALLIWELL: This [change] can scarcely be correct; for Biron is answering the king's observation, when he says that devils tempt more easily when they resemble spirits of light. Conjunctions are used with great licence by Elizabethan writers, or we might perhaps alter 'And' to *But*. [Heath failed to note that he had been anticipated by Hanmer.]

273. **beauties crest**] WARBURTON'S emendation, wherein he out-Warburtons himself, can be understood only through his own explanation,—'this is a contention,'

Ber. Diuels ſooneſt tempt reſembling ſpirits of light. 274

he says, 'between two lovers about the preference of a *black* or *white* beauty. But in [the folio], he who is contending for the *white*, takes for granted the thing in dispute, by saying that *white* is the *crest of beauty*. His adversary had just as much reason to call *black* so. The question debated between them being which was the *crest of beauty*, black or white. Shakespear could never write so absurdly. We should read, "And beauty's *crete* becomes," etc., *i. e.* beauty's white, from *creta*. In this reading the third line is a proper antithesis to the first. I suppose the blunder of the transcriber arose from hence, the French word *creste* in that pronunciation and orthography is *crête*, which he understanding and knowing nothing of the other signification of *crete* from *creta*, critically altered it to the *English* way of spelling, *creste*.' Not the least astounding element in this emendation is that it actually found a convert, and this convert one of the best of editors. Possibly, in the fact that this present play was only the second that he had sent to press, some palliation for CAPELL'S conduct may be found. His defence is as follows:—'A kindred thought about dress runs through these lines; "black," says the King, is the Night's robe, the ugly garb in which she dresses the heavens; and the only becoming dress of those heavens is "beauty's *crete*," (beauty's *white*) *white* the dress of Day and of beauty; to which Biron, who will have something to say against *white*, replies with great nimbleness,—"Devils soonest tempt, resembling spirits of light," array'd in garments of light, white garments. If this be the intended sense of these speakers, (and how it should be deny'd, is not seen) the term *white*, or its substitute, must have stood in this line; 'crest' cannot be that substitute, for this were præjudging the thing disputed, *black* being as much the crest of beauty in Biron's opinion as *white* is in the King's; and if traces are to be our direction in search of another substitute, a likelier than this of the fifth modern's [Warburton's] will never be found: That it may signify—*chalk*, is admitted; But how if it had another sense once, of more dignity, and suiting the passage better? yet this, it is believ'd, was the case; and that *crete* (*calx Cretensis*) was the name of a white fucus, us'd by women; This will be call'd a dream of the Editor's, and so it is at this present; but founded on something formerly met with, not minuted, and now out of recovery.'—EDWARDS (p. 97): This word [*crete*] is, I suppose, from [Warburton's] own mint. I wonder he did not rather give us *craye*; which is the French for chalk. [It is not to be supposed that Edwards seriously proposed *craye* as an emendation. The object of his book, which went through seven or eight editions, was to hold Warburton up to ridicule, and so keen was his wit and so severe his castigation that the sale of Warburton's edition of Shakespeare was seriously affected.—ED.]—JOHNSON: 'Crest' is here properly opposed to badge.' 'Black,' says the King, is the 'badge of hell,' but that which graces heaven is 'the crest of beauty.' *Black* darkens hell, and is therefore hateful; *white* adorns heaven, and is therefore lovely.—TOLLET: The 'crest,' that is, the very *top*, the height of beauty, or the utmost degree of fairness, becomes the heavens. So the word 'crest' is explained by the poet himself in *King John*:—'—this is the very top, The height, the crest, or crest unto the crest Of murders armes.' IV, iii, 46. In heraldry, a 'crest' is a device placed above a coat of arms. Shakespeare therefore assumes the liberty to use it in a sense equivalent to *top* or *utmost height*. [Tollet's interpretation seems to be the true one; 'beauty's crest' is the 'very perfection of beauty.'—ED.]

274. spirits] WALKER (*Crit.* i, 193): It may be safely laid down as a canon,

O if in blacke my Ladies browes be deckt,
It mournes, that painting vſurping haire
Should rauiſh doters with a falſe aſpect:
And therfore is ſhe borne to make blacke, faire.
Her fauour turnes the faſhion of the dayes,
For natiue bloud is counted painting now:
And therefore red that would auoyd diſpraiſe,
Paints it ſelfe blacke, to imitate her brow.
Dum. To look like her are Chimny-ſweepers blacke.
Lon. And ſince her time, are Colliers counted bright.

275. *browes*] *brow* F_4, Rowe, +, Dyce ii, iii.
276. *painting*] *painting an* F_2F_3. *painting and* F_4 et seq.
vſurping haire] *usurped hair* Han. *an usurping heir* Daniel.
277. *doters*] *dooters* Q.
279. *the dayes*] *these days* Coll. MS.
283. *blacke.*] *blake* Q. *black?* Rowe i, Han.
284. *bright.*] *bright?* Rowe i, Han.

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that the word 'spirit' in our old poets, wherever the metre does not compel us to pronounce it disyllabically, is a monosyllable. [As in the present line and also in V, ii, 176; see, if necessary, notes in this ed. on *Mer. of Ven.* V, 1, 196; *Mid. N. D.* II, i, 32; *Twelfth Night*, I, i, 12.—ED.]

274. **spirits of light**] GREY (i, 150): An allusion to *2 Corinthians*, xi, 14: 'And no marvel, for Satan himself is transformed into an angel of light.'

276. **vsurping haire**] Shakespeare again refers to false hair thus:—'those crisped snaky golden locks . . . often known To be the dowrie of a second head.'—*Mer. of Ven.* III, ii, 92; 'Before the golden tresses of the dead . . . were shorn away, To live a second life on second head.'—*Sonn.* 68; 'thatch your poor thin roofs With burdens of the dead.'—*Timon*, IV, iii, 144. In Stubbes's *Anatomie of Abuses*, 1583, we find the following account of the fashion: 'they are not simply content with their owne haire, but buy other heyre, dying it of what colour they list themselues. And if there be any poore women (as now and then, we see God doeth blesse them with beautie, as well as the riche) that hath faire haire, these nice dames will not rest, till thei haue bought it. Or if any children haue faire haire thei will intice them into a secrete place, and for a penie or two, thei will cut of their haire: as I heard that one did in the citie of Munidnol [Londinum] of late, who metyng a little child with verie faire haire, inuegled her into a house, promised her a penie, and so cutte off her haire . . . if any haue heyre which is not faire inough, than will they dye it into dyuerse colors almost chaunginge the substance into accidentes by their dyuelish & more than thrise cursed deuyses.'—p. 68, *Reprint New Sh. Soc.* —ED.

277. **aspect**] For the accent, see ABBOTT, § 490.

280. **natiue bloud**, etc.] THEOBALD (Nichols, *Illust.* ii, 323): His sentiment is—for painting is now counted native blood.—HALLIWELL: Biron is rather speaking suppositiously of what really has, or is supposed to have, taken place. Her countenance alters the fashion, and makes black the favourite colour; the really natural complexion of the generality being light, that is now fancifully presumed to be artificial, and it therefore, to avoid censure, is painted black.

King. And *Æthiops* of their ſweet complexion crake.
Dum. Dark needs no Candles now, for dark is light.
Ber. Your miſtreſſes dare neuer come in raine,
For feare their colours ſhould be waſht away.
Kin. 'Twere good yours did: for ſir to tell you plaine,
Ile finde a fairer face not waſht to day.
Ber. Ile proue her faire, or talke till dooms-day here.
Kin. No Diuell will fright thee then ſo much as ſhee.
Duma. I neuer knew man hold vile ſtuffe ſo deere.
Lon. Looke, heer's thy loue, my foot and her face ſee.
Ber. O if the ſtreets were paued with thine eyes,
Her feet were much too dainty for ſuch tread.
Duma. O vile, then as ſhe goes what vpward lyes?
The ſtreet ſhould ſee as ſhe walk'd ouer head.
Kin. But what of this, are we not all in loue?
Ber. O nothing ſo ſure, and thereby all forſworne.

285. *crake.*] Q_1F_2. *cracke.* Q_2. *craek.* F_3F_4. *crack?* Rowe i, Han.
288. *their*] *her* Q_2.
294. [showing his shoe. Johns.
297. *vile*] *vile!* Johns.
297. *lyes?*] *lyes* Rowe ii et seq. (Tiessen asserts that this is the plural of the noun, *lie!*)
300. *O*] Q. Om. Ff, Rowe, +, Cap. Var. Dyce ii, iii, Coll. iii, Cam. Glo. Huds. Rlfe, Wh. ii.

285. **sweet**] An Anonymous emendation, *swart*, is recorded by the CAM. ED., but, on reflection, do we not perceive that it lacks the irony of 'sweet'? In reality it is equivalent to 'And black men of their black complexion boast,' which is, I fear, weak.—ED.

285. **crake**] MURRAY (s. v. *crack, N. E. D.*) : 5. *transitive.* To utter, pronounce, or tell aloud, briskly, or with *éclat*; formerly in *crack a boast, word, jest*; and still in *crack a joke.* 6. *intransitive.* To talk big, boast, brag; sometimes to talk scornfully (of others).

287. **in raine**] For 'in' as equivalent to *into*, see ABBOTT, § 159.

292. **Diuell**] Again a monosyllable, as in line 274. This Devil is suggested by Berowne's reference to the Day of Judgement, and the 'then' in this line is emphatic.—ED.

294. **my foot and her face see**] It is almost humiliating to have to record that a large majority of editors, following Johnson, have deemed it necessary to add a stage-direction here.—ED.

300. **O nothing**] WALKER (*Crit.* iii, 40): I would expunge the 'O' in this line (the *O* is a well-known intruder, and several lines in the neighbourhood begin with it). [This is one of the lines specified (see note, II, i, 225) by the CAM. ED. where 'the "O" appears to have crept into the text from the last letter of the stage-direction "*Bero.*"' That the 'O' is injurious to the metre both here and in line 307, lends probability to the supposition, which is, I think, strictly applicable only to cases of defective rhythm. In line 86 we have '*Bero. O,*' and we find, in this scene,

Kin. Then leaue this chat, & good *Berown* now proue
Our louing lawfull, and our fayth not torne.
Dum. I marie there, ſome flattery for this euill.
Long. O ſome authority how to proceed,
Some tricks, ſome quillets, how to cheat the diuell.
Dum. Some ſalue for periurie.
Ber. O 'tis more then neede.
Haue at you then affections men at armes,
Conſider what you firſt did ſweare vnto:
To faſt, to ſtudy, and to ſee no woman:
Flat treaſon againſt the Kingly ſtate of youth.
Say, Can you faſt? your ſtomacks are too young:
And abſtinence ingenders maladies.
And where that you haue vow'd to ſtudie (Lords)
In that each of you haue forſworne his Booke.

307. *O'tis*] *'Tis* Walker, Cam. Glo.
308. *affections men*] QF_2. *affections, men* F_3F_4, Rowe. *affections. Men* Pope. *affection's men* Theob. et seq.
311. *againſt*] *gainſt* QFf et seq.
313. *In that*] *In That* Theob. i.
315. *haue*] QFf, Rowe i, Hal. Dyce, Cam. Glo. *hath* Rowe ii et cet.
Booke.] QFf, Rowe, Pope, Theob. Warb. Johns. *book*, Han. Coll. Cam. Glo. *book*: Cap. et cet. (subs.)

'*Ber.*' not followed by 'O,' in the text, twenty-five times. We must bear in mind how very many lines in this play begin with 'O'; in this scene alone there are eighteen; but even if there were many more, we ought not to reject a conjecture which will account for some examples where the 'O' is injurious to the metre. See also IV, ii, 102, where the same explanation of a refractory 'Of' is proposed by the CAM. EDD., but unsuccessfully.—ED.]

305. **quillets**] CRAIGIE (*N. E. D.*): Of obscure origin.? Abbreviation of QUILLITY; compare *quip*, *quippy* and *quiddit*, *quiddity*. A verbal nicety or subtle distinction; a quirk, quibble. [The present passage is the earliest example given. Shakespeare uses it several times in his later plays.—ED.]

307. **O 'tis**] WALKER (*Crit.* iii, 40): Perhaps the 'O' should be expunged. Or possibly we should omit ''tis.' [See note, line 300, above.]

308. **affections men at armes**] THEOBALD (ed. i): We must certainly read as I have restored the text: 'affection's men at arms'; *i. e.* Love's soldiers. The King says towards the conclusion of this scene, 'Saint Cupid, then! and, soldiers, to the field!' for by giving 'Cupid' as the word, he would intimate that they fought under his banner.—JOHNSON: 'A man at arms' is a soldier armed at all points both offensively and defensively. It is no more than, 'Ye soldiers of affection.'

314, 315. **where that . . . In that**] BRAE (p. 93): Insert *in* before 'that' in the first line, and read thus: 'And where, in *that*, you've vowed to study, lords; In *that*, each of you hath forsworn his book.' The two *thats* refer to two different vows:—the first, to 'to study'; and the second, to 'to see no woman.' Biron argues that the last vow, to see no woman, deprives them of *the book* on which the first vow,

Can you ſtill dreame and pore, and thereon looke. 316
For when would you my Lord, or you, or you,
Haue found the ground of ſtudies excellence,
Without the beauty of a womans face; 319

316. *pore*] *poare* Q.
looke.] *looke?* Ff et seq.
317. *or you, or you,*] *or you,* F_3F_4.
318. *ſtudies*] *study's* Rowe.
319. *face;*] *face?* Q, Pope et seq.

to study, ought to be performed. [I do not thus understand these lines. Let the words and the punctuation of the Folio be retained, and thus paraphrase :—In regard to that which you have vowed to study, In that very regard each of you has forsworn his book. 'In that' is alone emphatic, and parallel to 'in that' in line 328, where, to mark the emphasis, Theobald printed 'that' with a capital.—ED.]

315. **each of you haue**] Its nearness to 'you' makes 'have' a plural by attraction, and should not, I think, be changed.—ED.

317–322 and 330–338. **For when . . . Promethean fire.** and **For where is . . . forsworne our Bookes :**] In these two passages lies a vexed question. Lines 317, 318, 319 are repeated in substance in 339–342; and lines 320, 321, 322 are repeated in 369–371. Again of lines 330–338, two lines, 337, 338, are to be found almost verbatim in lines 314, 315, and the remainder in substance elsewhere in the speech.—CAPELL was the earliest to notice this repetition and confusion; he attributed them to Shakespeare's negligence in erasing the repeated passages after making his second draft. This speech, he says (p. 208), was 'pen'd in haste, found weak in some places, and it's reasoning disjointed, it had instant correction; but wanting the proper mark of correction by rasure or otherwise, printers took what they found.' Acting on this assumption, Capell incontinently omitted lines 317–322, and 330–338; and herein was followed by DYCE and HUDSON. With one exception, those editors who have discussed this question have adopted Capell's explanation, namely, that the repetition is due to an intermingling of two different drafts of MSS.—KNIGHT is the exception; on the recurrence of the line, 'For when would you, my lord, or you, or you,' he remarks, 'in the same manner throughout this speech the most emphatic parts of the reasoning are repeated with variations. . . . One of the greatest evidences of skill in an orator is the enforcement of an idea by repetition, without repeating the precise form of its original announcement. The speech of Ulysses, in the third Act of *Troil. & Cress.* "Time hath, my lord, a wallet at his back," is a wonderful example of this art.' What Knight says about the evidence of an orator's skill is true, but it is this very evidence which is here lacking; an idea is here not only repeated but there is repeated also, almost 'the precise form of its original announcement,'—this it is which creates the doubt that the speech is correctly printed. DYCE, who, by emphatic language, has to fortify his courage in omitting a dozen or fourteen lines of text, utters the following :—'I give this speech as it was given by Capell, and as it assuredly ought to be given by every editor,—that is, freed from the ridiculous repetitions which encumber it in the old eds. . . . According to [Q_1, this play] was "newly corrected and augmented" by the author; and nothing can be plainer than that in this speech we have two passages both in their original and in their altered shape,—the compositor having confounded the new matter with the old.'—STAUNTON believes that this confusion 'makes it extremely probable that the Qto was composed from [Shakespeare's]

From womens eyes this doctrine I deriue, 320
They are the Ground, the Bookes, the Achadems,
From whence doth ſpring the true *Promethean* fire.
Why, vniuerſall plodding poyſons vp 323

320–322. Om. Warb. Ran.
320. *deriue,*] *derive;* Rowe ii.
321. *Bookes*] *book* Pope, Theob. Johns. Var.
Achadems] Q_1. *Academs* Q_2Ff, Rowe i. *academies* Pope, Theob. Johns. Var. '85. *Academes* Rowe ii et cet.
323. *poyſons*] QFf, Han. Hal. Sta. Glo. Wh. ii, Rlfe. *prisons* Theob. et cet.

own MS. . . . The words, too, "With our selves" [line 335], which in the old copies occur under a line that bears a similar expression, point irresistibly to the conclusion, that [lines 317–322 and 330–338] were inadvertently left uncancelled.' On the question whether the 'ridiculous repetitions,' as Dyce intemperately calls them, should be retained or discarded the CAMBRIDGE EDITORS came to a judicious decision. 'As there can be no doubt,' they say, 'that the whole came from [Shakespeare's] pen, we do not venture to correct the printer's error. We would "lose no drop of the immortal man."' The deductions that they draw from the printer's error, which, in the main, reaffirm Staunton's belief, are not, I think, quite so judicious. They say that the error 'goes to prove that Q_1 was printed from the author's original MS; that the author had not made "a foul copy" of his work; and that he had not an opportunity of revising the proof sheets as they passed through the press.' The Qto may have been printed from a carelessly corrected playhouse copy, not of necessity in Shakespeare's handwriting; but inasmuch as the Qtos were 'stolne and surreptitious,' it is not likely that in any circumstances Shakespeare would have 'revised their proof sheets.' 'These variations,' remarks HALLIWELL (*Mem.* p. 68), 'are of extreme interest as exhibiting the careful revision of the first text, that text having undoubtedly been one of Shakespeare's earliest complete dramatic productions. It is very unlikely that the revision was made immediately after the appearance of the original play, and the internal evidence does not appear to render the date of 1597 for the amended copy an impossibility.' Finally, KEIGHTLEY (*Exp.* 108) refers to similar confusions in *Richard III:* V, iii, and, on a much smaller scale, in *Rom. & Jul.* III, iii, IV, i; he might have added in the present play also, V, ii, 892–897, which see.—ED.]

320. **From womens eyes,** etc.] Compare, 'But from thine eyes my knowledge I derive.'—*Sonnet*, xiv.

323. **poysons vp**] MALONE: Theobald's reading receives some support from, 'if melancholy, Had baked thy blood and made it heavy-thick, Which else runs tickling up and down the veins.'—*King John*, III, ii, 42.—HALLIWELL: The meaning implied by Biron is, that overmuch study ruins or deteriorates excessively the chief essences in the blood of the student, those essences which infuse life and vigour. 'The arteriall spiryte is more subtyll, and pearceth sooner unto the quickenynge of the members, then doothe the venalle or nutrimentalle bloude.'—Halle's *Worke of Anatomie*, 1565. Universal plodding does not confine the blood to the arteries, which would destroy life; but it injures its quality and withers its activity, in the same manner that a too long-continued motion exhausts the sinewy vigour of the traveller.—DYCE: The context distinctly proves that 'poysons' is an error for *prisons*. The folio has the same misprint in *1 Hen. VI:* V, iv, 120, 'for boyling

The nimble ſpirits in the arteries,
As motion and long during action tyres
The ſinnowy vigour of the trauailer.
Now for not looking on a womans face,
You haue in that forſworne the vſe of eyes:
And ſtudie too, the cauſer of your vow.
For where is any Author in the world,
Teaches ſuch beauty as a womans eye:

325. *long during action*] QqF$_2$, Rowe ii, Pope, Han. *long action* F$_3$F$_4$, Rowe i. *long during-action* Var. '03 (misprint), Knt. *long-during action* Theob. et cet.

326. *ſinnowy*] QFf. *sinnewy* Rowe. *trauailer*] *traveller* F$_3$F$_4$.

328. *in that*] *in That* Theob. Warb. Johns.

331. *womans*] *womas* Q.

choller chokes The hollow passage of my *poyson'd* voyce.' [Had Dyce continued the quotation, I think it would have been evident that his selection was not altogether happy. The next line is, 'By sight of these our baleful enemies.' York's meaning is, therefore, 'boiling choller chokes the hollow passage of my voice, poisoned by the sight of my noxious, deadly foes.' Halliwell's vindication of 'poisons' in the present passage is, to me, satisfactory.—FURNIVALL, also, rejects *prisons*: 'you don't want,' he says (*Introduction to* Griggs's *Facsimile*, p. v.), 'the metaphor of nimble spirits struggling to burst their prison; you want em dulld and numbd by poison.' The CAMBRIDGE EDITORS, in both editions, adhere to *prisons*. For the intensive use of 'up,' see Shakespeare *passim*.—ED.]

324. **nimble spirits in the arteries**] BUCKNILL (p. 82): This phrase expresses, with an exactness which cannot be questioned, the medical theory which prevailed before Harvey's time, and maintained that the arteries were not the conduits of the blood, but of the vital spirits; and hence the name 'artery' from ἀήρ, *air*, and τηρεῖν, *to preserve*, a receptacle of air. These vessels were supposed to contain air because they were found empty of blood after death.

329. **And studie too**] That is, you have forsworn the use of eyes for looking on a woman's face, and also for study, because you can study only under the teaching of woman's beauty.—ED.

331. **beauty**] WARBURTON: This line is absolute nonsense. We should read *duty*, *i. e.* ethics, or the offices and devoirs that belong to man. A woman's eye, says he, teaches *observance* above all other things.—HEATH (p. 135): I suppose this means, that there is no author in the world who can give us so true an insight into, or so just a sense of beauty, as a woman's eye. Did [Warburton] never hear of the philosophy of τὸ καλὸν? of that celebrated platonic scale of beauty, by which the mind, beginning at the lowest step, that of corporeal beauty, ascends through the intellectual and the moral, till it arrive at the Supreme and Essential Fair, the source and centre of all finite and created beauty, in the contemplation and love of which alone the mind can acquiesce, and attain that perfection of happiness which is adapted and proportioned to its nature? . . . Has he read Petrarch, Casa, or Angelo di Costanzo, or indeed any of the numerous tribe of their lyric poets? If he hath, it could not have escaped him, that this doctrine is the very basis of all their lyric poetry, the predominant principle which runs through it,

Learning is but an adiunct to our ſelfe, 332
And where we are, our Learning likewiſe is.
Then when our ſelues we ſee in Ladies eyes,
With our ſelues. 335

335. *With our ſelues.*] Qq. *With ourselves*, Var. '21, Knt, Coll. i, iii, Hal. Wh. i, Ktly. Om. Ff et cet.

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from Dante down to the present age, when it begins to grow rather less in fashion. Even Crescimbeni's tract *Della Bellezza della volgar Poesia* would have sufficiently instructed him in it. But whether this gentleman was, or was not, ignorant of this doctrine, I think it is extremely probable that Shakespeare was no stranger to it. It is evident from this very play that he was not unacquainted with the Italian language; what wonder then to find him adopting a sentiment so familiar to that poetry?—COLLIER (ed. ii): 'Teaches such *learning*' is the amended text of the MS; and as there can be no doubt that it is right, seeing that it supports the whole tenour of Biron's argument, we insert it [in the text. Collier, in his ed. iii, silently restored 'beauty.']—ANON. (Blackwood, *Maga.* Aug. 1853, p. 195) holds *learning* to be 'one of the very few emendations [of Collier's MS] which ought to be admitted into the text.'—R. G. WHITE, in his *Sh. Scholar*, p. 191, says that 'a correspondent in Maine,' of whom he knows 'only that he is an intelligent and careful student of Shakespeare, suggests *study*' instead of 'beauty,' 'because it seems to be a more plausible correction of a probable misprint than *learning*; and because *study* is a more appropriate word to follow "study" in the second line above the one in which the disputed word occurs.' In his subsequent edition (his ed. i) White adopted *learning*, 'which the two following lines show to be correct,' and holds 'beauty' to have 'little or no meaning here.'—STAUNTON, independently, suggested *study* two or three years later than White's *Sh. Scholar.*—HALLIWELL thus upholds the Folio:—Biron argues that Love is 'the ground of study's excellence,' and, therefore, in swearing to abstain from the sight of a woman's face,—'Love's richest book' (*Mid. N. D.*),—you have forsworn the only true use of eyes and of study, neither of which is advantageously employed on other objects; and it is impossible to attain to a knowledge of beauty from mere book-learning. He then commences a fresh paragraph, and playfully tells his auditors that their book-learning, whatever be its worth, is likewise to be seen in ladies' eyes, when their images are reflected from them. In respect to both objects of study, therefore, we have forsworn the use of our only true books. The original reading is also supported by the subsequent expression,—'the prompting eyes of beauty's tutors.'—KEIGHTLEY (*Exp.* 108): As beauty is not taught, we should perhaps read *wisdom*. Perhaps, however, the error may be in 'Teaches.' [Inasmuch as we are dealing with poetry, and not with prose, I can see no valid reason for displacing 'beauty.' Dr JOHNSON well paraphrases: 'A lady's eyes give a fuller notion of *beauty* than any author.'—ED.]

335. **With our selues**] COLLIER (ed. ii): The printer of F_2 saw that [this hemistich] was not only needless, but injurious and omitted it. The passage was probably spoken by the actor, in order to make the argument, as he thought, more clear; but we may be confident that Shakespeare did not write it. [It is noteworthy that not one of the editors who retained in his text this enigmatical utterance, has a word of explanation or of justification; it must be in fairness acknowledged that it is not easy to imagine what justification can be offered.

Doe we not likewiſe ſee our learning there?
O we haue made a Vow to ſtudie, Lords,
And in that vow we haue forſworne our Bookes:
For when would you (my Leege) or you, or you?
In leaden contemplation haue found out
Such fiery Numbers as the prompting eyes,
Of beauties tutors haue inrich'd you with:
Other ſlow Arts intirely keepe the braine:
And therefore finding barraine practizers,
Scarce ſhew a harueſt of their heauy toyle.
But Loue firſt learned in a Ladies eyes,
Liues not alone emured in the braine:
But with the motion of all elements,
Courſes as ſwift as thought in euery power,
And giues to euery power a double power,
Aboue their functions and their offices.
It addes a precious ſeeing to the eye:
A Louers eyes will gaze an Eagle blinde.
A Louers eare will heare the loweſt ſound.

339. *you?*] *you*, F_4, Rowe.
341. *Numbers*] *notions* Han.
eyes,] *eyes* Rowe.
342. *beauties*] *beautis* Q. *beauty's* Rowe ii, Pope, Theob. Coll. Hal. Sing. Dyce i, iii, Sta. Wh. Cam. Glo. Ktly. *beauteous* Theob. conj. Han. et cet.
342. *with:*] *with?* F_4, Rowe.
346–357. Mnemonic, Pope, Warb.
347. *emured*] Q. *immured* Ff, Pope. *imured* Rowe et seq.
349. *power*] *part* Bailey (ii, 192). *pore* Gould.
354. *ſound.*] *sound*, Rowe.

Possibly, there might be urged in its behalf, Garrick's admirable rule, enunciated afresh (line 317 *supra*) by the Cambridge Editors: 'to lose no drop of the immortal man,' but in this case we are so very uncertain about the drop.—ED.]

338. **Bookes**] MALONE: That is, our *true* books, from which we derive most information,—the eyes of women.

341. **fiery Numbers**] HEATH (p. 136): The 'fiery numbers' here mentioned can be no other than those little pieces of poetry, composed by the lovers in praise of their respective mistresses, and recited by each of them as they successively made their appearance on the stage. What follows to the conclusion of the sentence, 'Of *beauteous* tutors have enrich'd you with,' sufficiently points out our poet's meaning.

342. **beauties tutors**] THEOBALD, with excellent judgement, refrained from adopting in his text his own conjectural emendation, *beauteous*.—ED.

343. **keepe**] SCHMIDT: 3) To occupy, to inhabit, to be or remain in.

347. **emured**] MURRAY (*N. E. D.*) differentiates the present use from that in III, i, 131, which see. It here means, 'To enclose, encompass, encircle, surround; to shut in, confine.' [The spelling *emure*, which is merely a variant of *immure*, is not confined to the erratic compositors of F_1, but belongs to the 16th century.]

When the ſuſpicious head of theft is ſtopt. 355
Loues feeling is more ſoft and ſenſible,

355. *head*] *hand* Mrs Griffith (p. 99). *ear* Daniel. *heed* Voss. 355. *ſtopt*] *stunn'd* Hertzberg conj.

355. **suspicious head of theft**] THEOBALD, whose words, even when we disagree, are worthy of all respect, substituted *thrift* for 'theft,' because it is not true in fact that 'a thief, hardened to the profession, is always suspicious of being apprehended; but he may sleep as sound as an honester man,' but a miser's sleep is 'broken and disturbed with perpetual apprehensions of being robbed'; consequently, 'his ear is upon the *attentive bent*, even when he sleeps best.'—CHURTON COLLINS (p. 302) upholds Theobald's *thrift*, and says that it has 'turned nonsense into sense.' [The main objection to *thrift* is that it is Theobald's word, not Shakespeare's; the secondary objection is that *thrift* is a homespun virtue, and entitled to the soundest of sleep.—ED.]—WARBURTON (retaining 'theft'): That is, a lover in pursuit of his mistress has his sense of hearing quicker than a thief (who suspects every sound he hears) in pursuit of his prey.—FARMER: The 'suspicious head of theft' is the head suspicious of theft, 'to watch like one that fears robbing' says Speed, *Two Gent.* II, i, 26.—MONCK MASON: The *thief* is as watchful on his part, as the person who fears to be robbed, and Biron poetically makes 'theft' a person.—STEEVENS: My opinion concurs with that of Dr Farmer; though his explanation is again controverted by a writer who signs himself 'Lucius' in *The Edinburgh Magazine*, Nov. 1786: 'The "suspicious head of theft," (says he) is the suspicious head of *the thief*. There is no man who listens so eagerly as a *thief*, or whose ears are so acutely on the stretch.' [This is virtually Warburton's interpretation.—ED.]—MALONE: I rather incline to Dr Warburton's interpretation.—HALLIWELL: The 'head of theft' is the thieving head; in other words, the head of the thief. The meaning implied is that a lover's ear is so subtle that it will detect a sound which is so slight, that even the suspicious head of a thief would not be influenced by it.—WELLESLEY (p. 15): I must confess my inability to make good sense of the word 'head,' which I believe to be the mistake of the compositor for *tread*;—'the suspicious *tread* of theft,' *i. e.* in the stillness of night, when the thief is stopped or startled at the sound of his own footfall. *Tread*, as a substantive, is found in line 296, above. N. B. After taking every precaution against proposing any emendation as my own which originated in another quarter, and after ascertaining that *tread* was not recorded by the Cambridge Editors [ed. i], it happened to me that in Coleridge's *Essays* (Lond. 1849, i, 108) I found the reading '*tread* of theft.' There is no intimation of Coleridge having made the emendation, nor does it appear what was the edition of Shakespeare which he followed. It may be that the modern compositor's instincts were offended with 'head,' and taking it to be an erratum of his predecessor, he unhesitatingly corrected it to *tread*. [After a somewhat thorough search, I can nowhere find that Coleridge claimed *tread* as an emendation, or even referred to it. Dr Wellesley has, therefore, given us, I think, the true explanation, and that *tread* is due to a compositor. It is correctly given, 'head,' in *Notes and Lectures*, by S. T. Coleridge. New Edition. Liverpool. Edward Howell, 1874.

As to the phrase 'suspicious head of theft,' Farmer's interpretation, enforced by the apposite quotation from *The Two Gentlemen of Verona* (Speed is describing the marks of a lover) carries conviction to the present ED.]

Then are the tender hornes of Cockled Snayles. 357
Loues tongue proues dainty, *Bachus* groſſe in taſte,
For Valour, is not Loue a *Hercules*?
Still climing trees in the *Heſporides*. 360

358. *dainty*, Bachus] Q. *ſdainty* Bachus, F_2. *dainty* Bacchus, F_3F_4. *dainty Bacchus* Rowe et seq.

359. *Valour*] *Valoure* Q. *ſlavour* Mrs Griffith. *labour* Brae ap. Cam.

359. *a* Hercules] *an Hercules* Mrs Griffith.

359, 360. Hercules? ... Heſporides.] QFf (Heſperides QFf). *Hercules,... Hesperides?* Theob. ii et seq.

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357. **Cockled**] STEEVENS: That is, inshelled, like the fish called a *cockle*.

358. **dainty, Bachus**] DANIEL (p. 27): The comma after 'dainty' is properly omitted in the Ff. Modern editors should, I think, add an apostrophe to Bacchus (Bacchus') in order to express what I believe is the meaning of the line, *i. e.* that Love's tongue proves Bacchus' tongue to be gross in taste in comparison with his, Love's, tongue.

359. **Valour**] THEOBALD (ed. ii, reading in his text *savour*): The Poet is here observing how all the senses are refined by love. But what has the poor sense of *smelling* done, not to keep its place among its brethren? Then Hercules's 'valour' was not in *climbing the trees*, but in attacking the dragon *gardant*. I rather think the Poet meant that Hercules was allured by the *odour* and *fragrancy* of the golden apples.—HEATH (p. 137): The valour of Hercules, as Mr Theobald very properly observes, was not shewn in climbing trees in the gardens of the Hesperides. Hercules climbed those trees once, in order to gather the precious fruits that grew on them; Love is represented as still climbing those trees for the same purpose. What those trees are, and what their fruits, which are here alluded to, the reader, if he hath any delicacy of imagination, will readily apprehend without my instruction. I am persuaded, therefore, that Mr Theobald's correction, *savour*, ought to be admitted without hesitation. [Heath is Theobald's solitary follower.]

360. **Hesporides**] MURRAY (*N. E. D.*): 1. *Grecian Mythology.* The nymphs (variously reckoned as three, four, and seven), daughters of Hesperus, who were fabled to guard, with the aid of a watchful dragon, the garden in which golden apples grew in the Isles of the Blest, at the western extremity of the earth. 1671 Milton, *Par. Regained*, ii, 357, 'Nymphs of Diana's train, . . . And ladies of the Hesperides, that seem'd Fairer than feign'd of old.' b. *Transferred sense.* (As singular.) 1608 Shakespeare, *Pericles*, I, i, 27, 'Before thee stands this fair Hesperides, With golden fruit but dangerous to be touch'd.' c. Hence, the garden watched by these nymphs. 1594 Greene, *Frier Bacon and Frier Bongay*, 'Shew thee the tree . . . Whereon the fearful dragon held his seate, That watcht the garden cald Hesperides.' [p. 59, ed. Grosart. Under correction, I suggest that the quotation from Milton, given by Dr Murray, might with propriety be placed under c. The presumption is possible, I think, that Milton also, in this passage, regarded 'Hesperides' as the name of the garden.] Among those who 'mistakenly mention the Hesperides as the name of a place,' HALLIWELL cites Gabriel Harvey in his *Pierces Supererogation* [:—'the Dragon, which kept the goodly Golden Apples, in the Occidental Islands of the Ocean, called Hesperides,'—p. 258, ed. Grosart] and Greene in his *Orlando Furioso* [:—'And richer than the plot Hesperides,'—p. 120, ed. Grosart.—ED.]

Subtill as *Sphinx*, as ſweet and muſicall, 361
As bright *Apollo*'s Lute, ſtrung with his haire.
And when Loue ſpeakes, the voyce of all the Gods,
Make heauen drowſie with the harmonie. 364

361. *Subtill*] *Subtit* Q.
as] *as a* F_3F_4, Rowe.
Sphinx,] *Sphinx;* Theob. et seq. (subs.)
362. Repeated, F_2.
363. *And*] *And,* Cap. et seq.
363. *ſpeakes,*] *speaks* Warb. Theob. Johns.
Gods,] *gods* Han. Cap. et seq.
364. *Make*] QFf, Rowe, Pope. Var. '21, Dyce, Cam. Glo. *Mark*, Warb. Theob. Johns. *Makes* Han. et cet.

362. **strung with his haire**] WARBURTON: Compare, 'Orpheus' harp was strung with poets' sinews,' *Two Gent.* III, ii, 78. Apollo, as the sun, is represented with golden hair; so that a lute strung with his hair means no more than strung with gilded wire.—HEATH (p. 138): The lute is strung with sun-beams, which in poetry are called Apollo's hair.—T. WARTON: What idea is conveyed by Apollo's lute *strung with sun-beams?* Undoubtedly, the words are to be taken in their literal sense; and in the style of Italian imagery, the thought is highly elegant. The very same sort of conception occurs in Lyly's *Midas*, 1592; Pan tells Apollo: 'Had thy lute been of lawrell, and the strings of *Daphne's* haire, thy tunes might haue beene compared to my noates.' [IV, i, 13, ed. Bond.]—STEEVENS: The same thought occurs in *How to Chuse a Good Wife from a Bad*, 1602: 'Hath he not torn those gold wires from your head, Wherewith Apollo would have strung his harp, And kept them to play music to the gods?' [IV, iii, ed. Hazlitt-Dodsley.]

363, 364. **Loue speakes, . . . heauen drowsie**] 'Few passages have been more canvassed than this,' remarks TYRWHITT. WARBURTON calls it nonsense; but condescends to convert it to sense by reading, 'when love speaks the voice of the gods, Mark, heaven drowsy with the harmony'; he furthermore asserts that it alludes to the ancient theogony that love was the parent and support of all the gods. It also alludes, so he says, to the ancient use of music to compose monarchs when cares of state keep them awake. Warburton's complacent self-confidence is so peremptory that he enlisted THEOBALD and Dr JOHNSON as followers, and though he did not impose his text on CAPELL, he so bewildered him with his 'theogony' that Capell confessed he was 'not able to say precisely what these lines meant.'—COLLINS observes, according to Steevens, that the passage may mean, 'That the voice of all the gods united can inspire only drowsiness, when compared with the cheerful effects of the voice of Love.'—HEATH (p. 138) thus interprets: 'Whenever Love speaks, all the Gods join their voices with his in harmonious concert.' Heath reprints Warburton's note in full; because it 'deserves to be preserved as one of the completest pieces of nonsense extant.'—STEEVENS acknowledged that he had to read Dr Warburton's 'line several times over before he perceived its meaning,' and then he found '*to speak a voice*' reprehensible. His own cure is, '*Makes* heaven drowsy with *its* harmony'; in which, in the use of *Makes*, he was anticipated by HANMER, so that *its* alone is his contribution to the list of emendations.—MALONE holds 'make' to be a plural by attraction and gives several instances; more instances of this plural are given by ABBOTT (§ 412), who calls the idiom, 'confusion by proximity' and quotes the present line as an example, but adds that 'here, however, "voice" may be (see § 471) for *voices*.'—TYRWHITT believes that punctuation alone is needed and would

[363, 364. **Loue speakes, . . . Make heauen drowsie**]
thus read:—'—when love speaks (the voice of all) the gods Make heaven,' etc. 'Love is called,' he apprehends, 'the *voice of all*, as gold, in *Timon*, is said to speak *with every tongue*; and *the gods* (being drowsy themselves *with the harmony*) are supposed to make heaven drowsy. If one could possibly suspect Shakespeare of having read Pindar, one should say that the idea of music making the hearers drowsy was borrowed from the *First Pythian*.'—FARMER suggests an accidental transposition, and reads, 'The voice *makes* all the gods *Of* heaven drowsy.'—HARNESS retains the reading of the Folio, because 'none of the explanations or alterations proposed appears satisfactory.' He then adds, 'the author probably wrote, "*He* makes heaven," etc. "Love" is mentioned as "the voice of all the gods," probably as Warburton suggests . . . or perhaps in recollection of a higher original in the New Testament, which declares that God *is love*.' As I understand Harness, he considers 'the voice of all the gods' as in apposition to the sentence 'when Love speaks.' If this be so, it anticipates ARROWSMITH'S interpretation, as set forth in *N. & Qu.*, II, v, 163, 1858.—STAUNTON merely calls attention to 'a consonant idea' in Shirley's *Love Tricks*, IV, ii:—'The tongue that's able to rock Heaven asleep.'—GIFFORD, in his ed. of Shirley, had already called attention to this line, and expressed his astonishment that it had not before been quoted as explaining the present passage in *Love's Lab. Lost*,—a remark that is not altogether like Gifford, who knew well enough that Shirley's play was written a quarter of a century after Shakespeare's, and that 'the tongue' spoken of by Shirley is not 'Love's,' but Selina's.—BRAE (p. 94), without changing the text, gives a thoroughly novel interpretation, which, whether we agree or not, is always refreshing. He first scouts at the absurdity of the idea of 'the voice of all the gods murmuring in cadence with Love's, every time he opens his mouth,' and then asserts that the true interpretation is obvious and involves 'one of the commonest and most familiar phrases of every day life.' 'For example,' he gives, in illustration, 'when a person is asked how he likes anything, and he replies that he likes it *of all things*; we have no difficulty in understanding him to mean that he likes it better than anything else; it is a very common form of implying a superlative degree. And is not "of all the gods" a precisely similar phrase? Is not the meaning of the passage this:—that Love, of all the gods, has the richest and most harmonious voice? Had the phrase been "when Love speaks, *his* voice, of all the gods, Makes," etc., there would not, perhaps, have been any difficulty as to the meaning; why, then, should any difficulty exist when "the" supplies the place of *his*?' The interpretation, therefore, is that 'the voice of no other god has so sweet and luscious an effect! And that this is the true interpretation is confirmed by the clause in question being of purely parenthetical construction; if the words ("of all the gods") be taken away altogether, the sense of the rest will remain complete.' It is quite certain, I think, that if Brae could have strengthened his interpretation by quoting any parallel example of Shakespeare's use of this phrase, colloquial at the present day, his familiarity with these plays would have furnished the needed support. If there be a reference to this superlative use of 'of' in ABBOTT or FRANZ (either in his *Grammatik* or his *Grundzüge*) it has escaped me.—BAILEY (ii, 194) 'transmutes the passage,' so he says, 'into clearness and good sense' by reading '—the voice *enthralls* the gods, *Making* heaven,' etc.—DANIEL (p. 28) thus emends: 'when Loue speakes, *his* voyce, of all the *Gods*', *Makes*,' etc.; wherein, textually, he is, I fear, anticipated by Brae.—R. G. WHITE'S note (ed. i) is substantially the same as KNIGHT'S, and Knight's substan-

Neuer durſt Poet touch a pen to write,
Vntill his Inke were tempred with Loues ſighes:
O then his lines would rauiſh ſauage eares,
And plant in Tyrants milde humilitie.
From womens eyes this doctrine I deriue.
They ſparcle ſtill the right promethean fire,
They are the Bookes, the Arts, the Achademes,

368. *humilitie*] *humanity* Mrs Griffith, Coll. iii (MS), Walker, Ktly, Dyce ii, iii.
369. *womens*] *weomens* Q_2.
370. *ſtill*] *till* Var. '21 (misprint).
371. *Achademes*] Q. *Academes* Ff. *academies* Theob. ii, Warb. Johns.

tially the same as Heath's, but Knight's has been reserved as the final word, inasmuch as it well expresses, I think, the intention of the line. It is as follows:—'The meaning appears to us so clear amidst the blaze of poetical beauty, that an explanation is scarcely wanted:—When love speaks, the responsive harmony of the voice of all the gods makes heaven drowsy.'—ED.

366, 367. **sighes . . . eares**] Mrs GRIFFITH (p. 100): I prefer *tears* to 'sighs'; as water is a fitter element than wind to temper ink with.—The last word of the next line I have also changed from 'ears' to *breasts*, in order to elude the rhyme.

368. **humilitie**] Mrs GRIFFITH, in quoting these lines, substituted *humanity* as 'more fitly opposed to tyranny.' The same substitution was made by Collier's MS 'with such fitness,' says COLLIER (ed. ii), 'that we can scarcely resist the insertion of it in our text.' It is inserted in Collier's Monovolume and in his ed. iii. Again, WALKER (*Crit.* iii, 41) suggested the same emendation; the *Text. Notes* record his followers.—HALLIWELL justly says, 'the original word is perfectly appropriate. "Humilitie is a gentlenes of the mynde, or a gentle patience withoute all angre or wrathe."—Huloet's *Abecedarium*, 1552.'—SCHMIDT (*Jahrbuch*, iii, 347, 1868) by an examination of all the passages, as he says, wherein *humanity* is used by Shakespeare, came to the conclusion that the word was never used otherwise than with the meaning of what is human or 'peculiar to the nature of man'; that the modern idea of benevolence is not to be therein found. 'In short,' he says, '*humanity* in Shakespeare is the substantive of the adjective *human*, not of the adjective *humane*.' Herein Schmidt finds a proof that Collier's MS Corrector must have lived long after Shakespeare's day. On the other hand, by an examination of the passages wherein 'humility' occurs in Shakespeare, he decides that this is the word which better corresponds to our modern *humanity*. In his *Lexicon* he draws the same distinction, but not, however, on lines quite as strict as in his earlier article. Here it is that MURRAY (*N. E. D.* s. v. *Humanity*, II, b.) comes forward with invaluable help; he shows by examples from Chaucer (*Clerk's Tale*, 36, 'O noble Markys, your humanitee Asseureth vs to yeue vs hardinesse'), from Elyot (*Governour*, II, viii, 'Humanitie . . . is a generall name to those vertues, in whome semeth to be a mutuall concorde and loue, in the nature of man'), from Golding (*Calvin on Psalms*, xxxvii, 21, 'Ther is commended humanitie, for that they are redy to releeve the want of their brethren.') all of them before Shakespeare, that *humanity* means 'kindness, benevolence.' As for the propriety of 'humilitie,' in the present passage, Halliwell's quotation from Huloet shows, I think, that it may very well have been Shakespeare's own word, and is not to be displaced in the present passage.—ED.

369–371. **From womens eyes . . . Achademes**] See lines 320–322 above, and

That ſhew, containe, and nouriſh all the world. 372
Elſe none at all in ought proues excellent.
Then fooles you were theſe women to forſweare:
Or keeping what is ſworne, you will proue fooles, 375
For Wiſedomes ſake, a word that all men loue:
Or for Loues ſake, a word that loues all men. 377

373. *ought*] QFf, Rowe, Pope, Han. Cap. Cam. i, Glo. *aught* Theob. ii, et cet.
375. *fooles,*] *fools.* Rowe.
377. *a word*] *a god* Ktly.
377. *that loues all men*] *all women love* Warb.
loues] *moves* Han. *leads* Mason. *joyes* Heath. *learns* Bailey.

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notes on 317–319, etc.—STEEVENS: Warburton here omitted two verses, which Dr Johnson has since inserted. Perhaps the players printed from piece-meal parts, or retained what the author had rejected, as well as what had undergone his revisal.—MONCK MASON: There are some other lines repeated in like manner. But we are not to conclude from thence that these lines ought to be struck out. Biron repeats the principal topics of his argument, as preachers do their text, in order to recall the attention of the auditors to the subject of their discourse. [See Knight's note given at line 317, above.]

370. **still**] That is, always, continually, as in Shakespeare *passim.*

377. **a word that loues all men**] JOHNSON: Perhaps we might read thus, transposing the lines: 'Or for love's sake, a word that loves all men; For women's sake, by whom we men are men; Or for men's sake, the authors of these women.' The antithesis of 'a word that all men love,' and 'a word which loves all men,' though in itself worth little, has much of the spirit of this play.—HEATH (p. 139): If Mr Warburton had attended [see *Text. Notes*] to the artificial structure of these lines, in which the word which terminates every line is prefixed to the word 'sake,' in that immediately following, he could scarce have missed the true reading, which is, 'a word that *joyes* all men.' The expression in the next line, 'these women,' hath a reference to the line above, 'Then fools you were, these women to forswear.'—CAPELL (p. 209) remarks that '"loves" is a genuine expression, it's sense—*is a friend to.*'—MALONE interprets the phrase as equivalent to 'a word that is pleasing to all men,' which seems to be merely a modification of Capell's interpretation. The same may be said of HALLIWELL'S observation, that 'the meaning seems to be,—a word that likes, or is pleasing to, all men. The use of the verb *to love*, in this sense, is scarcely yet obsolete.'—R. G. WHITE (ed. i) dismisses it summarily with the assertion that it is 'an idiom of the time for "that all men love."'—SCHMIDT (*Lex.*): According to commentators, this is equivalent to 'is pleasing to all men'; which is very improbable. Strained and obscure as the expression has become by the antithesis, it can only mean: a word for a thing that affects all men. [If we are willing blindly to follow any editor, Capell's meaning is, I think, the best, especially since Malone and Halliwell substantially adopt it. But the phrase still remains extremely puzzling. *Possibly*, 'that loves all men' might be horribly tortured into 'that all men loves' where 'loves' is not only singular by attraction, but is retained for the sake of repeating the preceding noun. Schmidt's dogmatic paraphrase I do not understand, unless there is in it the same inversion, namely, 'that all men affects,' with again a singular verb for a plural. I can find no definition of the verb

Or for Mens ſake, the author of theſe Women :
Or Womens ſake, by whom we men are Men.
Let's once looſe our oathes to finde our ſelues,
Or elſe we looſe our ſelues, to keepe our oathes :
It is religion to be thus forſworne.
For Charity it ſelfe fulfills the Law :
And who can ſeuer loue from Charity.
Kin. Saint *Cupid* then, and Souldiers to the field.
Ber. Aduance your ſtandards, & vpon them Lords.
Pell, mell, downe with them : but be firſt aduis'd,
In conflict that you get the Sunne of them.

378. *Mens*] *man's* Anon. ap. Cam. *author*] *authors* Johns. conj. Cap. et seq. *Women*] *words* Farmer.
379. *Womens*] *Womans* F_4.
380. *Let's*] *Lets vs* Q. *Let us* Ff, Rowe et seq.
380, 381. *looſe...looſe*] *loſe...loſe* F_4.
384. *Charity.*] *Charity?* Ff.
386. *ſtandards*] *ſtandars* Q.
387. *Pell, mell,*] *Pell mell,* Pope, Han. Cap. *Pell-mell,* Theob. et cet.
388. *conflict*] *conflish* F_2.

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love in the *N. E. D.* which gives any especial sense, applicable, I think, to the present passage.—ED.]

382. **It is religion,** etc.] HALLIWELL : There is a slight similarity between this line and the conclusion of Longavile's Sonnet :—'To lose an oath to win a paradise.'

384. COLERIDGE (p. 108) : Biron's speech at the end of the fourth act . . . is logic clothed in rhetoric ;—but observe how Shakespeare, in his two-fold being of poet and philosopher, avails himself of it to convey profound truths in the most lively images,—the whole remaining faithful to the character supposed to utter the lines, and the expressions themselves constituting a further developement of that character. [After quoting the speech in full, Coleridge proceeds :] This is quite a study ;—sometimes you see this youthful god of poetry connecting disparate thoughts purely by means of resemblances in the words expressing them,—a thing in character in lighter comedy, especially of that kind in which Shakespeare delights, namely, the purposed display of wit, though sometimes, too, disfiguring his graver scenes ;—but more often you may see him doubling the natural connection or order of logical consequence in the thoughts by the introduction of an artificial and sought for resemblance in the words, as, for instance, in the third line of the play,—'And then grace us in the disgrace of death';—this being a figure often having its force and propriety, as justified by the law of passion, which, inducing in the mind an unusual activity, seeks for means to waste its superfluity,—when in the highest degree,—in lyric repetitions and sublime tautology—(*at her feet he bowed, he fell, he lay down ; at her feet he bowed, he fell ; where he bowed, there he fell down dead*),—and, in lower degrees, in making the words themselves the subjects and materials of that surplus action, and for the same cause that agitates our limbs, and forces our very gestures into a tempest in states of high excitement.

388. **get the Sunne**] MALONE : In the days of archery, it was of consequence

Long. Now to plaine dealing, Lay theſe glozes by,
Shall we reſolue to woe theſe girles of France?
Kin. And winne them too, therefore let vs deuiſe,
Some entertainment for them in their Tents.
Ber. Firſt from the Park let vs conduct them thither,
Then homeward euery man attach the hand
Of his faire Miſtreſſe, in the afternoone
We will with ſome ſtrange paſtime ſolace them:
Such as the ſhortneſſe of the time can ſhape,
For Reuels, Dances, Maskes, and merry houres,
Fore-runne faire Loue, ſtrewing her way with flowres.
Kin. Away, away, no time ſhall be omitted,
That will be time, and may by vs be fitted.

389. *dealing,*] *dealing;* Cap. et seq.
glozes] *glosses* Rowe, Pope, Han. *gloses* Hal. Dyce i, ii.
390. *woe*] QF_3. *wooe* F_2F_4. *woo* Rowe.
391. *too,*] *too;* F_3F_4.
392. *in their*] *at their* F_3F_4, Rowe i. Glo. *become* Gould.
395. *Miſtreſſe,*] *Miſtreſs:* F_3F_4.
399. *her*] *his* Cap. conj.
400. *no time*] *nothing* Gould.
omitted,] *omitted* Cam. Glo.
401. *be time*] *betime* Rowe ii, Cam.

to have the sun at the back of the bowmen, and in the face of the enemy. This circumstance was of great advantage to our Henry the Fifth at the battle of Agincourt.

389. **glozes**] MURRAY (*N. E. D.*): 2. b. A pretence, false show, specious appearance; also, a disguise.—ROLFE notes that this is the only instance of the noun in Shakespeare.

393, 394. **from the Park . . . thither, Then homeward**] These lines render obscure the locality of the scene. How can the Princess be conducted from the Park to her tents unless her tents were outside of the Park? Or how came she to be within the Park away from her tents? It is a matter of small moment. Only it casts a shade of mistrust over the assurance with which modern editors place the scene of the whole action, the Princess's tents and all, within the King's Park. May it not be that there is a spacious private garden adjoining the Palace, wherein the present scene takes place, and where the King and his companions would be likely to stray in communion with their thoughts of love? Then, by changing 'thither' to *hither*, the situation would be intelligible:—'First from the Park let us conduct them *hither*, Then homeward (*i. e.* back to their tents) every man,' etc. The objection to this is (and it lies equally against the lines as they stand now) that there is no indication hereafter of any attempt to carry out this plan.—ED.

398, 399. **For . . . flowres**] HALLIWELL: These lines are quoted in *England's Parnassus*, 1600, p. 229, the author's name being given as *W. Sha.* ['For revels, daunces, maskes, and merry howers, Fore-run faire love, strowing her way with flowers.'—p. 270, Collier's Reprint.]

401. **be time**] STAUNTON: This is invariably printed 'be time'; with what meaning, I am at a loss to know. If *betime* is right, it appears to be used like *beteem*; but I suspect Shakespeare wrote, 'That will *betide*, etc., *i. e.* will fall out,

Ber. Alone, alone ſowed Cockell, reap'd no Corne,
And Iuſtice alwaies whirles in equall meaſure:
Light Wenches may proue plagues to men forſworne,
If ſo, our Copper buyes no better treaſure. *Exeunt.*

402. *Alone, alone*] Q_2Ff, Rowe, Pope. *Alone alone* Q. *Allons! allons!* Warb. Theob. et seq.
ſowed] *sown* Theob. Warb. Johns. *sow'd* Cap. et seq.
402. *Cockell*] *cockrell* Pope i, ii.
reap'd] *reaps* Han.
403. *whirles in*] *metes out* Gould.
405. *Copper ... better*] *Conduct ... bitter* Gould.

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will come to pass, etc. [Which is, indeed, the meaning of *betime*.]—MURRAY (*N. E. D.* s. v. *betime*, and reading 'betime' in the quotation of the present line): F_1 and many editions have *be time* in two words; the chronology of the verb supports their reading.—SCHMIDT (*Lex.*) also prints as one word, with the definition, to betide, to chance.

402. **Alone**] STAUNTON: 'Alone, alone' may be right, and mean *along*. The word occurs again in V, i, 146, and in *The Tempest*, IV, i, 257,—'let's alone,' where it has been the source of interminable controversy. [See notes in this edition]; and in other places in these dramas,—in the sense of *along*; and in every instance it is spelt 'alone.' I find it with the same meaning in Beau. & Fletcher's Play of *The Loyal Subject*, III, v, [p. 68, ed. Dyce] where it rhymes to *gone*; and could hardly, therefore, in that case, be a misprint.—KEIGHTLEY: The poet does not use French words in this play, and I think we should read *All on, all on!* or rather *Along, Along!* [I have certainly read somewhere, but unfortunately have lost the reference, that 'Alone, alone' should on no account be disturbed; the repetition is intended to emphasize the fact that when cockle and nothing but cockle is sowed, no corn is reaped. See the next note.—ED.]

402. **sowed Cockell . . . Corne**] THEOBALD gives the following note by WARBURTON:—'"if we only sow Cockle, we shall never reap corn," *i. e.* If we don't take proper measures for winning these ladies, we shall never achieve them.' In WARBURTON'S own edition he has the following:—This proverbial expression intimates that, beginning with perjury, they can expect to reap nothing but falsehood. The following line leads us to this sense.—HEATH (p. 140): Second thoughts are not always the wisest. Mr Warburton's first interpretation of this passage is undoubtedly the true one. His second interpretation expresses the sense only of the last two lines of this act.—HALLIWELL: The passage is elliptical, and may be thus paraphrased,—'cockle being sown, no corn is reaped'; in other words, if we do not lay a good foundation, we shall not succeed. A reference is perhaps intended to the Scriptural text,—'Whatsoever a man soweth, that shall he reap.'

405. **Copper**] RANN: That is, base coin.

Actus Quartus. [*Scene I.*]

Enter the Pedant, Curate and Dull. 2

Pedant. *Satis quid ſufficit.*

Curat. I praiſe God for you ſir, your reaſons at dinner haue beene ſharpe & ſententious: pleaſant without ſcurrillity, witty without affection, audacious without im- 5

1. Actus Quartus.] Ff. Act V. Rowe. Act IV. Theob. Scene II. Cap. The Street. Theob. Another part of the same. Cap.
2. Enter...Curate] Enter Holofernes, Nathaniel, Rowe.
3. Pedant.] Hol. Rowe. quid] *quod* Rowe et seq.
4. Curat.] Nath. Rowe et seq. *ſir,*] Om. Q_2. *sir;* Cap. et seq.
6. *affection*] *affectation* Ff, Rowe, +.

1. For Theobald's and Capell's division of Acts, see III, i, 1. That critics as observant as Theobald and Capell should differ widely on a question as important as the division of Acts shows how very shadowy are the changes involved. It might be almost said that in this play, there are no Acts, but merely a succession of Scenes.—ED.

2. SPEDDING: The whole of this scene between Holofernes and Sir Nathaniel bears traces, to me, of the maturer hand, and may have been inserted bodily.

3. **Satis quid sufficit**] GREY (i, 150): To which answers our English proverb: 'Enough is as good as a feast.' The French: assez y a, si trop n'y a.—Ray's *Proverbs.* [I think it is a doubtful liberty here, and elsewhere to correct the Pedant's Latin.—ED.]

4. **reasons at dinner**] JOHNSON: I know not well what degree of respect Shakespeare intends to obtain for his vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to his character of the schoolmaster's table-talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited. It may be proper just to note, that 'reason' here, and in many other places, signifies *discourse*; and that 'audacious' is used in a good sense for *spirited, animated, confident.* 'Opinion' is the same with *obstinacy* or *opiniâtretê.* [Dr Murray's definition (line 7) of 'opinion' as *dogmatism* is, possibly, happier than *obstinacy.*]

5–8. **pleasant . . . heresie**] The original of these lines CHALMERS (p. 281) finds in the following passage from Sidney's *Arcadia* (p. 17, ed. 1598) where Parthenia is described: 'that which made her fairenesse much the fairer was [that her speech was] as rare as precious; her silence without sullennesse; her modestie without affectation; her shamefastnesse without ignorance.' See *Appendix, Date of Composition.*

6. **affection**] MURRAY (*N. E. D.* s. v. *Affection*): V. From *Affect* v^1 (an adopted form of French *affecte-r*, which in turn is an adaptation of the Latin, *affecta-re*, to aim at, aspire to, endeavour to have, pretend to have,) confused with

pudency, learned without opinion, and ſtrange without hereſie: I did conuerſe this *quondam* day with a companion of the Kings, who is intituled, nominated, or called, *Don Adriano de Armatho.*

Ped. Noui hominum tanquam te, His humour is lofty, his diſcourſe peremptorie: his tongue filed, his eye ambitious, his gate maieſticall, and his generall behauiour vaine, ridiculous, and thraſonicall. He is too picked,

8. *hereſie*] *hurry* so quoted by Chalmers. (misprint?)
quondam *day*] *quondam-day* Rowe, +.
10. Armatho] Armado Rowe.
11. hominum] hominem F_3F_4.
tanquam] *tanquem* Rowe.
14. *picked*] *piqued* Theob. Warb. Johns.

Affect v^2 (formed on (directly or through French *affecter*) Latin *affect-* participial stem of *afficĕre*, to do to, act on, influence, attack with a disease; also, to put to, attach to; formed on *ad* to + *facĕre* to do, make). Whence [Murray (under 13) defines 'affection' in the present line and in V, ii, 453, as] The act of affecting or assuming artificially; equivalent to *affectation.*

6. **audacious**] STEEVENS: This word means no more here, and in the following instance from Jonson's *Silent Woman*, than *liberal* or *commendable boldness*: 'she that will be my wife, must be accomplished with courtly and audacious ornaments.' [II, iii. The mildest definition MURRAY gives of this word is 'daring, bold, confident, intrepid'; and, with these meanings transferred to things, quotes the foregoing sentence from Jonson's *Silent Woman.* In V, ii, 110, where 'audaciously' is used by the King in speaking to Moth, MURRAY defines the word as 'fearlessly, boldly; with confidence and courage.']

7. **opinion**] MURRAY (*N. E. D.*): 5. c. Favourable estimate of oneself or one's own abilities; either in a bad sense (self-conceit, arrogance, dogmatism), or in a good sense (self-confidence). [As illustrations, the following passages from Shakespeare are given: the present from *Love's L. L.*; 'Pride, Haughtinesse, Opinion, and Disdaine.'—*1 Hen. IV.*: III, i, 185; 'What heart from hence receyues the conqu'ring part To steele a strong opinion to themselues.'—*Tro. & Cress.* I, iii, 353.]

10. **Noui hominum tanquam te**] A. H. CRUICKSHANK (*Noctes Shakespearianæ*, p. 48): This phrase Schmidt (*Lex.*) puts under the head of 'Latin apparently composed by the poet himself (*d.*).' But in Lyly's *Grammar*, 1549, the phrase is to be found under the head of 'quasi,' etc., among adverbs.

12. **filed**] BRADLEY (*N. E. D.*): Participial adjective, formed on *File* v^1 in senses of the verb; chiefly figuratively, of speech, etc.: Polished, smooth, neatly finished off or elaborated. Also with defining word prefixed, as in Jonson's Verses to Shakespeare, prefixed to F_1: 'In his well torned and true-filed lines.' [As an illustration of the verb, (v^1, under 1. b.) Bradley quotes, 'Precious phrase by all the Muses filed.'—*Sonn.* 85.]

12, 13. **eye ambitious**] For other instances where 'eye' is used with adjectives, 'expressing the disposition or feeling of the person looking,' see BRADLEY, *N. E. D.* s. v. *eye* 5. c.

14. **thrasonicall**] FARMER: The use of this word is no argument that the

too ſpruce, too affected, too odde, as it were, too pere- 15
grinat, as I may call it.

Curat. A moſt ſingular and choiſe Epithat, 17

15. *too odde*] *to od* Q. *were,*] *were;* Theob. Warb. Johns.
17. *Epithat*] *Epithet* F_3F_4.

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author had read [the *Eunuchus* of Terence, wherein Thraso is the name of a braggart.] It was introduced to our language long before Shakespeare's time.—KNIGHT: Farmer furnishes no proof of this last assertion. [The earliest use of this word that has been thus far traced, I believe, is in the following 'Scrap' in the *New Sh. Soc. Transactions*, 1875–6, p. 346:—Richard Tarlton, in the Dedication to his *Tarletons Tragical Treatises*, 1578, expresses his fear of getting "the name and note of a Thrasonicall Clawback"—Hazlitt's *Handbook*.'—Dr MARY AUGUSTA SCOTT (*Elizabethan Trans. from the Italian*, Pt. ii, p. 145) says that the only known copy of *Tarleton's Tragical Treatises* was found at Lamport Hall by Mr C. Edmonds, and that he calls attention to the use of 'Thrasonicall.' Whether or not the term of twenty years between 1578 and the date of Q_1 fulfills Farmers 'long before,' it is difficult to say.—HALLIWELL quotes from a *Conceite* by Stanyhurst, 1582, 'Linckt was in wedlock a loftye Thrasonical huf snuffe.' And also from *Orlando Furioso*, 'Knowing him to be a Thrasonical mad-cap,' etc.—KNIGHT gives from Fuller's *Worthies*, 'a thrasonical puff, and emblem of mock valour.' Lastly, Shakespeare afterward used the word in *As You Like It*, 'Cesars Thrasonical bragge,' V, ii, 33.]

14. **picked**] TYRWHITT: This signifies *nicely drest* in general, without reference to any particular fashion of dress. It is a metaphor taken from birds, who dress themselves by *picking out* or *pruning* their broken or superfluous feathers. So Chaucer uses the word, in his description of Damian dressing himself, *Canterbury Tales*, v. 9885: 'He kembeth him, he proineth him and piketh.' The substantive 'pickedness' is used by Ben Jonson for nicety in dress: 'too much pickedness is not manly.' [Tyrwhitt quotes only the last sentence, but the whole passage so well illustrates 'pickedness' in dress that it is here given:—'There is nothing valiant or solid to be hoped for from such as are always kempt and perfumed, and every day smell of the tailor: the exceedingly curious, that are wholly in mending such an imperfection in the face, in taking away the morphew in the neck, or bleaching their hands at midnight, gumming and bridling their beards, or making the waist small, binding it with hoops, while the mind runs at waste: too much pickedness is not manly.'—*Discoveries*, *De mollibus et effœminatis*, p. 202, ed. Gifford.—NARES quotes Chapman, *All Fooles*, 'I think he was some barbers sonne by th' masse, 'Tis such a picked fellow, not a haire About his whole bulke, but stands in print,' etc. [V, i]; and also Greene, *Defence of Conny-Catching*, 'There bee . . . certayne quaint, pickt, and neate companions, attyred in their apparel, eyther *alla mode de France*,' etc. [p. 72, ed. Grosart. Naturally, there is a transferred sense from mere dress to manners, which is likely, I think, to be the meaning in the present passage. Lastly Cotgrave gives: '*Miste*: Neat, spruce, compt, quaint, picked, minion, tricksie, fine, gay.'—ED.]

15, 16. **peregrinat**] That is, outlandish, foreign. Is not this, as an adjective, of the Pedant's own coinage?—ED.

Draw out his Table-booke. 18

Peda. He draweth out the thred of his verboſitie, finer then the ſtaple of his argument. I abhor ſuch phanaticall phantaſims, ſuch inſociable and poynt deuiſe companions, ſuch rackers of ortagriphie, as to ſpeake dout fine, when he ſhould ſay doubt; det, when he ſhold pronounce debt; d e b t, not det: he clepeth a Calf, Caufe: 20 24

18. Draw out] Draw-out Q. Draws out F_3F_4.

21. *phantaſims*] QqF_2F_3. *phantaſimes* Cam. Glo. *phantaſms* F_4 et cet.

22. *ortagriphie*] Q_1. *ortographie* Q_2. *ortagriphy* F_2. *ortagraphy* F_3F_4. *orthography* Rowe.

22. *as to*] *as do* Rowe, Pope, Theob. Han. Warb.

23. *dout fine,*] *dout* sine *b*, Hertzberg.

24. *d e b t, not det*] *d, e, b, t; not d, e, t* Pope et seq. (subs.)

Caufe] *Cauf* F_4 et seq.

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18. **Draw**] The imperative is a possible indication that a prompter's copy was used to print from. See note on 'He stands aside,' IV, iii, 21.—ED.

21. **phantasims**] See IV, i, 109.

21. **poynt deuise**] W. A. WRIGHT (Note on *Twelfth Night*, II, v, 152): That is, precise, exact. The full phrase was 'at point devise,' which we find in Chaucer, *Cant. Tales* (ed. Tyrwhitt), l. 3689: 'Up rist this jolly lover Absolon, And him arayeth gay, at point devise.' And l. 10874: 'So painted he and kempt, at point devise, As wel his wordes, as his contenance.' Again in *Rom. of the Rose*, l. 830 and l. 1215. In the last-quoted passages there is nothing corresponding in the French *Roman de la Rose*. Steevens, by printing the word in the form 'point-de--vice,' suggested another etymology which appears to have no authority. Shakespeare uses 'point-device,' or 'point devise' as an adjective, in the sense of 'precise,' in *As You Like It*, III, ii, 367: 'You are rather point device in your accoustrements.'

22. **ortagriphie**] For the spelling, see, if necessary, note on 'Moth.' *Dram. Pers.*

24. **debt**] It is difficult to decide whether the Pedant is here speaking as a purist or as an ignorant man criticising his betters. We are not without proof that the *b* was sounded in 'debt' at the very time that this play was written and by one of Shakespeare's friends and townsmen. In his *Life of Shakespeare*, i, 152 (folio ed.), Halliwell gives the facsimile of a letter, written on the 25th of October, 1598, from Richard Quiney 'To my loveinge good ffrend and countreyman Mr Wm. Schackespere,' requesting the loan of thirty pounds; in it the writer says: 'You shall ffrende me muche in helpeing me out of all the debettes I owe in London I thanck god and muche quiet my mynde which wolde nott be indebeted,' etc. (Halliwell, in his reprint, supplies punctuation marks which I cannot find in the facsimile. Let any one who desires to appreciate the uncertainty which attends the deciphering of old MSS, and the hazard, not to say, futility, of any appeal, in proof of an emendation, to the *ductus litterarum*,—let such a one, I say, collate Halliwell's version of Quiney's letter with Malone's version, given in the *Variorum* of 1821, vol. ii, p. 485. In the foregoing extract the word which Halliwell reads, and, I think, rightly, *debettes*, Malone prints *debeits*.) The Pedant treats 'det' with contempt, and the inference has been drawn therefrom that the language was in a state

halfe, haufe : neighbour *vocatur* nebour ; neigh abreuiated 25
ne : this is abhominable, which he would call abhomi-
nable:it infinuateth me of infamie : *ne inteligis domine*, to 27

25. *haufe*] *hauf* F_4 et seq.

26. *abhominable*] *abominable* Rowe, +, Var. '73.

26, 27. *which...abhominable*] In parenthesis, Cap. Mal. Steev. Var. Knt, Coll.

26. *he would*] *we would* F_3F_4, Rowe, +, Var. '73.

26, 27. *call abhominable*] Q_2F_2, Rowe ii, +, Var. '73. *call abbominable* Q_1, Cam. Glo. Wh. ii. *call abominable* F_3F_4 et cet.

27. *me*] *to me* Han. *men* Farmer, Ran. *one* Coll. ii, iii (MS), Dyce ii, iii. *infamie*] Q. *infamy* Ff, Rowe, Pope. *insanity* Warb. Johns. *insany* Hal. *insanire* Sing. Walker, Dyce ii, iii, Huds. Rlfe. *insania* Coll. ii (MS). *insanie* Theob. et cet.

27. *infamie :* ne] *insano fare :* Cam. conj.

ne ... domine,] In parenthesis, Johns.

ne] *nonne* Johns. conj. Ran. *anne* Porson (MS ap. Cam.) Cam. i, Glo.

inteligis] intelligis F_3F_4.

domine,] *domine ?* Cap. *domini* Var. '21 (misprint.)

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of unusual transition at this time, and that 'debt' pronounced without the *b* was a novelty ; and yet the recorder of the licenses in the *Stationers Registers* under the date of July 22, 1566, has written : 'Recevyd of Thomas colwell for his lycense for prynting . . . the Cruell Detter by Wager,' etc. (Arber, i, 307). No doubt the language was in a state of transition, it always is, but R. G. White quotes, as a proof of it, Butler's *English Grammar*, of 1633, which, I fear, is somewhat too late to show the changes in Shakespeare's day.—ED.

25. **neighbour**] After a thorough examination of the sound of *gh* in the 16th to the 18th century, ELLIS thus sums up (p. 211) : 'The safest conclusion seems to be that the sound [of *gh*] in the XVI th century was really kh [which with Ellis represents the sound of *ch* in German *dach*, or Scotch *loch*], but was generally pronounced very lightly.' Hereto is appended the following footnote : 'The Pedant in *Love's Lab. L.* complains of the pronunciation of 'neighbour.' . . . This seems to show that both (neekh) and (nee) were heard in the first syllable of this word [ee with Ellis is the sound of *a* in English *mare*, *Mary*, in French *mère*], and would imply that (neekh) was rather pedantic. Indeed, if it were to be classed with the other pronunciations which the Pedant recommends, it might be considered as obsolete.' As to being obsolete, I think an exception should be made in favour of 'debt,' in view of its use by Quiney. Unless the Pedant pronounced the *gh* in 'neighbour' with a guttural sound, possibly prolonged for emphasis, his complaint that 'neigh is abbreviated to ne' seems meaningless. See note by NOYES, p. 320.—ED.

26. **abhominable**] ELLIS (p. 220) : *Abhominable* was a common orthography in the XVI th century, and the *h* seems to have been occasionally pronounced or not pronounced, as the Pedant in *Love's Lab. L.* says. It is usual to print the second 'abhominable' without the *h* and the first with it, but it seems more proper to reverse this, and write 'this is abominable, which he would call abhominable,' for the Pedant ought certainly to have known that there was no *h* in the Latin, although in the Latin of that time *h* was used, as we see from the *Promptorium*, 1450, '*Abhominable* abhominabilis, *abhominacyon* abhominacio,' and Levins, 1570, *abhominate*, abhominari,' as if the words referred to *ab-homine* instead of *ab-omine*.

27. **infamie**] THEOBALD : Why should 'infamy' be explained by making 'fran-

make franticke, lunaticke? 28

Cura. *Laus deo, bene intelligo.*

Peda. *Bome boon for boon prefcian,* a little fcratcht, 'twil ferue. 31

28. *make*] *be mad* Johns. conj. *wax* Dyce i, conj. ii, iii.

lunaticke?] *lunatick.* F_4.

29. bene] QFf, Rowe, Pope, Cam. Glo. *bone,* Theob. Warb. Johns. *bone*; Var. '73, '78, '85. *bonè* Ran. *bone* Han. et cet.

30. Bome ... prefcian,] QFf, Rowe. *Bome boon for boon prescian;* Pope. *Bon, bon, fort bon, Priscian!* Cam. i, (*bon! Priscian* Cam. ii) Glo. Huds. *Optime ... precision* Perring. *Bone? Bon, fort bon, precisian Priscian* Chaplyn ap. Cam. ii. *Bone?—bone for benè; Priscian* Theob. et cet.

30. *fcratcht,*] Q. *fcarch,* F_2F_3. *fearch* F_4, Rowe. *scratch,* Pope. *scratch'd;* Theob. et cet.

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tic, lunatic'? It is plain and obvious that the poet intended the Pedant should coin an uncouth, affected word here, *insanie,* from *insania* of the Latins.—STEEVENS: *Insanie* appears to have been a word anciently used. In *The Fall and evil Successe of Rebellion,* etc., by Wilfride Holme, n. d. (though from the concluding stanza it appears to have been produced in the 8th year of Henry VIII.) I find the word used: 'In the days of sixth Henry, Jack Cade made a brag. . . . After a little insanie they fled tag and rag,' etc. [Unfortunately, I cannot verify this quotation.—ED.] —BRAE believes that 'infamie' is right, but that the error lies in 'insinuateth,—which ought to supply a meaning which would explain the need of the gloss 'to be frantic, lunatic,' but does not. It is therefore 'a misprint for *insaniateth,* coined by Holofernes from the Latin *insanio,* and put into the form of an impersonal verb,—"it *insaniateth* me of infamy,"—or it maketh me frantic with the infamy (of it).' [Is *insaniateth* coined by Holofernes or by Brae? In dealing with the language of a character that is meant to be comic, it is always dangerous, I think, to attempt emendation. I much doubt the propriety of even correcting the country Pedant's bad Latin,—of course unintelligible nonsense is excepted. The only objection to 'infamie' is that what is supposed to be its gloss are two verbs, in the infinitive, of a signification quite inapplicable to 'infamie.' Without these two verbs, 'infamie' is irreproachable. Why may not the Pedant have used these two infinitives without any reference to 'infamie' in a certain unlimited aoristic sense as a fitting explosion of his exaggerated wrath over such liberties in speech?—ED.]

29, 30. **bene . . . prescian,**] THEOBALD: The Curate, addressing with complaisance his brother Pedant, says, *bone,* to him, as we frequently in Terence find *bone vir*; but the Pedant, thinking he had mistaken the adverb, thus descants on it: '*Bone?—bone* for *benè.* Priscian a little scratch'd.' Alluding to the common phrase, '*Diminuis* Prisciani *caput,*' applied to such as speak false Latin.—CAPELL (p. 210), while accepting Theobald's *bone* for 'bene' in the Curate's speech, disagrees with Theobald's view that *bone* is a vocative, 'whereas 'tis plain from the answer that 'twas meant as an adverb; and is what the pedant pronounces it,—a "scratch" given to Priscian, not quite a broken head, as he would have said of another, but treats his friend with some tenderness.' In his *Various Readings,* p. 44, Capell notes his own conjecture (in line 30): '*Bone? bon, fort bon*: Priscian,' etc. This conjecture occurred independently to W. G. CLARK, of the *Cambridge Edition,* and was adopted in the text of that edition, 1863, with the modification of *Bon* for

Enter Bragart, Boy. 32

Curat. Vides ne quis venit?

Scene III. Pope, +.
32. Enter...] Enter Armado, Moth and Costard. Rowe. After line 34, Dyce.
33. Vides ne] Q. Vides-ne Ff. *Videsne* Pope ii.
venit] *nevit* Rowe i.

Bone? and of making the Pedant address the Curate as 'Priscian!' (with the exclamation mark). In his note on the passage, Clark says, 'Sir Nathaniel is not represented elsewhere as an ignoramus who would be likely to say *bone* for "bene." Holofernes patronizingly calls him "Priscian," but, pedagogue-like, will not admit his perfect accuracy. "A little scratched" is a phrase familiar to the schoolmaster, from his daily task of correcting his pupils' "latines."' This reading, DYCE (ed. iii) criticises. 'I can conceive nothing,' he says, 'more unlikely than that Holofernes should call Nathaniel "Priscian," and that he should not (to use the words of the Editors in their note) "admit his perfect accuracy," even when poor Nathaniel is guiltless of any blunder. Besides, French sounds rather oddly in the mouth of Holofernes.' 'Ingenious as this reading [of the *Cam. Ed.*] is,' remarks KEIGHTLEY (*Exp.* 109), I still adhere to Theobald; for French does not occur in this play; and when those critics say that "Sir Nathaniel is not represented as an ignoramus who would be likely to say *bone* for 'bene,'" I may remind them that he adds "Videsne *quis* venit," which is nearly as bad. The printer, in fact, had spoiled the humour by his "bene" and Theobald restored it, as I think, most happily.' Theobald's emendation ROLFE considers ingenious, but doubts 'whether it is anything more than a plausible mending of a hopelessly corrupt passage. It is, however,' he continues, 'much to be preferred to the modification of it [*i. e.* treating *bone* as an adverb, instead of the vocative] in the modern editions that have adopted it . . . and besides [Nathaniel] has used the correct form in "omne bene," in IV, ii, 38, above,—a fact which all the editors appear to have overlooked.' In the Second Edition of the Cambridge Edition, the text is modified by withdrawing the exclamation mark after 'Priscian' and thereby making it a nominative. Its editor, Dr W. A. WRIGHT, subjoins the following note: 'I have made a slight change from the reading adopted in our first edition, which was suggested by Mr Clark. It is not likely that Holofernes would address Sir Nathaniel as Priscian, but as any one who had violated the rules of Latin grammar was said to break Priscian's head, so "Priscian a little scratched" would indicate some trifling error which the Pedant professed to detect. It has been objected that French is out of place in the mouth of Holofernes, but he uses "Allons!" in V, i, 135. "Forboon" for *fort bon* is found in Heywood (*Works*, i, 256) in the Second Part of his *If you know not me, you know nobody*: "You'll send me into France; all *Forboon*." ' [Until something better is proposed, I prefer to accept Theobald's emendation. Possibly, it may not be amiss to quote the following: 'Priscian, a distinguished Roman grammarian, is supposed to have been a Christian, and native of Cæsarea. He taught grammar at Constantinople about 525 A. D., and left several works which are extant. His work *De Arte Grammatica*, or *Commentaria Grammatica*, is the most complete and philosophic treatise on that subject that has come down to us from antiquity. Its value is enhanced by many quotations from works which are lost.'—Thomas's *Dictionary of Biography and Mythology*.—ED.]

33. **Vides ne quis venit**] BAYNES (p. 181): These scraps of Latin dialogue

Peda. *Video,& gaudio.*
Brag. Chirra.
Peda. *Quari* Chirra, not Sirra?
Brag. Men of peace well incountred.
Ped. Moſt millitarie ſir ſalutation.
Boy. They haue beene at a great feaſt of Languages, and ſtolne the ſcraps.
Clow. O they haue liu'd long on the almes-basket of words. I maruell thy M. hath not eaten thee for a word,

34. gaudio] gaudeo F_3F_4.
35, 36. *Chirra*] *Chirrah* Johns. Coll. Wh. Cam. Glo.
Brag.] Arm. Rowe.
[To Moth. Cap.
36. Quari] Quare Ff.
Sirra?] *Sirrah?* Theob. et seq.
38. *ſir*] *sir*, Rowe.
39. Boy.] Moth. Rowe.
39. [To Costard aside. Johns.
39–46. As aside, Cap.
40. *ſtolne*] Q. *ſtole* Ff, Rowe, +. *stoln* or *stolen* Cap. et seq.
ſtolne the ſcraps] *ſtolne ſcraps* Q_2.
41. Clow.] Cost. Rowe.
on the] *in the* Var. '03, '13, '21.
42. *M.*] *Maſter* F_3F_4.

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exemplify the technical Latin intercourse between masters and pupils in the school work, as well as the formal colloquies the latter were required to prepare as exercises in the second stage of their course. In one of the manuals of the latter, entitled *Familiares Colloquendi Formulæ in Usum Scholarum Concinnatæ*, I find under the first section, headed '*Scholasticæ* Belonging to the School,' the following: 'Who comes to meet us? *Quis obviam venit?* He speaks improperly, *Hic incongrue loquitur*; He speaks false Latin, *Diminuit Prisciani caput*; 'Tis barbarous Latin, *Olet barbariem.*' It will be remembered that Holofernes, in reply to Costard's '*Ad dunghill*,' etc., says, 'O I smell false Latin,' etc.

36. **Chirra, not Sirra**] R. G. WHITE: We learn from this passage that at the time this play was written it was becoming the fashion to pronounce 'sirrah' *shirra*, as it was to pronounce 'suitor' *shooter*. [But *shirra* is not 'chirra,' and as this was an affected pronunciation, it is possible that the *ch* is to be pronounced not wholly like *sh*, but like the French *ch* in *cher*.—ED.]

39, 40. **They . . . scraps**] A. LANG (*Harper's Mag.* May, 1893): This looks curiously like a reference to the remark of Æschylus that his tragedies were 'scraps from the great feast of Homer.'

41. **almes-basket**] HALLIWELL: In the time of Shakespeare, and for many years previously as well as afterwards, the refuse of the table was collected by the attendants, who used wooden knives for the purpose, and put into a large basket, which was called the alms-basket, the contents of which were reserved for the poor; although, in many cases, some of the best pieces in the basket were sold, as perquisites, by the servants, the inferior portion only reaching its proper destination. The conclusion of a dinner is thus described in a dialogue in Florio's *Second Frutes*, 1591,—'*C.* Shall we give God thankes. —*N.* Duetie and reason wills us so to doo.—*S.* First, take away the table, fould up the cloth, and put all those peeces of broken meate in a basket for the poore.' It is termed an *almes-tub* by Cotgrave, in v. *Aumoire*. The alms-basket

for thou art not ſo long by the head as honorificabilitu- 43
dinitatibus : Thou art eaſier ſwallowed then a flapdra-
gon. 45

43, 44. *honorificabilitudinitatibus*] *honorificabilitudinitaribus* F_2.

continued in use till the close of the seventeenth century. It is mentioned in Cleaveland's *Works*, ed. 1687, p. 79; and the following order occurs in the regulations made for the Gentlemen-Wayters Table at the Court of Charles II.,—'That no gentleman whatsoever shall send away any meat or wine from the table, or out of the chamber, upon any pretence whatsoever; and that the gentlemen-ushers take particular care herein, that all the meate that is taken off the table upon tencher-plates be put into a basket for the poore, and not undecently eaten by any servant in the roome; and if any person shall presume to do otherwise, he shall be prohibited immediately to remaine in the chamber, or to come there again, until further order.'

43, 44. **honorificabilitudinitatibus**] GREY (i, 151): The word is lengthened by one syllable by Taylor, the Water-Poet, in the address prefixed to his *Works*: 'Most honorificicabilitudinitatibus.' Rabelais has given us, in the title of a book, one word much longer:—Antipericatametanaparbeugedamphicribrationes mendicantium.' —Book II, chap. vii. [I can nowhere find a translation or explanation of this word of Rabelais. Urquhart merely quotes Duchat as 'inclining to think that physicians are designated by the barbarous terms of their profession'; and Paul Lacroix ('Bibliophile Jacob') suggests that 'mendicantium' may refer to the mendicant friars. Moreover, it is not a genuine word, but merely a string of prepositions; it is not even as much of a word as the ὀρθροφοιτο- etc., in the *Wasps* of Aristophanes, familiar to every school-boy. If these be words, which are merely a string of hyphens, then is there an English adjective, which exceeds them all, in *Rejected Addresses*, where the editorials of *The Morning Post* are parodied in 'and the people will be supplied, as usual, with vegetables, in the in-general-strewed-with-cabbage-stalks-but-on-Saturday-night-lighted-up-with-lamps market of Covent Garden.'—ED.]—STEEVENS: This word occurs in Marston's *Dutch Courtezan*, 1604, '*Nurse*. My servant, Maister Cacature, desires to visite you. *Crispinella*. For griefes sake keep him out; his discourse is like the long word, *Honorificabilitudinitatibus*; a great deal of sounde and no sence.' [V, i.] Also in Nashe, *Lenten Stuffe*, 1599, ['Physitions deafen our eares with the *Honorificabilitudinitatibus* of their heauenly *Panachea*, their soueraine *Ginacum*,' etc.—p. 234, ed. Grosart.]—JOHNSON: This word, whencesoever it comes, is often mentioned as the longest word known.—HUNTER (i, 264): Dr Johnson calls this a *word*,—a very extraordinary hallucination of a mind so accustomed to definition as his was, and so apt to form definitions eminently just and proper. *Word*, when properly understood, belongs only to a combination of letters that is significative; but this is a mere arbitrary and unmeaning combination of syllables [Herein Hunter errs.—ED.], and devised merely to serve as an exercise in penmanship, a schoolmaster's copy for persons learning to write. It is of some antiquity. I have seen it in an Exchequer record, apparently in a hand of the reign of Henry VI.; and it may be seen, with some additional syllables, scribbled on one of the leaves of a MS in the Harleian Library, No. 6, 113. It is even still in use.—MAX HERMANN (*Euphorion*, I, 2 tes Heft, p. 283, 1894) asks the pertinent question how it happens that Costard, 'a

[43, 44. honorificabilitudinitatibus]

homo illitteratus,' who could have attended, at best, only the lowest class at school, years before, should have been familiar with this piece of scholastic wit? A possible answer, he believes, is to be found in two old German comedies, one dated 1580 and the other undated, but clearly of about the same time and possibly an adaptation of the former. The action of these comedies lies in a schoolroom; the first act deals with the reception of the pupils, the second with their spelling lessons, the third with instruction in Latin, and the fourth and last ends with a conspiracy among the scholars and the chasing away of the Pedagogue. The second Act with its spelling lesson alone is of present interest; in it occurs the following:—'Now all sit down and learn right well The proper way that one should spell. Inhonorificabilitudinationitatibus.' The spelling then proceeds, syllable by syllable, through every one of the seventeen: I. n. in; h. o. ho; inho; n. o. no, hono, inhono; r. i. ri, nori, honori, inhonori, and so on, to utter weariness, and fully justifying the rebellion of the pupils. The inference which Hermann plausibly draws is that Costard may have learned to spell in just such circumstances, and by similar lessons, and could therefore glibly repeat 'honorifi-' etc., without making a mess of it. Hermann discusses the appearance of the word in Dictionaries; the latest, he finds, is the *Vocabularius breviloquus*, reprinted about twenty times between 1475 and 1504, and universally held to be the work of Reuchlin, but in reality, now recognised as a compilation. The source from which Reuchlin and others drew, Hermann holds to be one of the most important of mediæval Encyclopedias, which should be most decidedly regarded as a book for schools, namely, the *Catholicon* of Johannes de Janua, which belonged to the year 1286; that it was one of the very earliest books to be printed,—it was Gutenberg's third great undertaking, and issued in 1460,—bears witness to its worth and enduring vitality. Here we find the words derived from 'honorifico' explicitly given: 'Unde honorificabiliter . . . et hec honorificabilitas . . . et hec honorificabilitudo. Unde hec honorificabilitudinitas et hec est longissima dictio,' etc. But Johannes de Janua also had a predecessor from whom he drew; and this is the *Liber derivationum* of Huguccio of Pisa, who taught Jurisprudence in Bologna in the twelfth century, and had Innocent III. among his pupils; he died, Bishop of Ferrara, in 1210. His book was never printed, but still exists in MS in Berlin. Here again we find the derivation of our word from *honorifico*. In point of fact, it turns out that *honorificabilitudinitas* was used in mediæval Latin with a definite meaning, as the following quotation will show, the only one, by the way, in which the full word appears in Ducange. In the eighth chapter of the third book of Albertino Mussato's *Historia Augusta*, composed in 1312, in an account of a Venetian embassy, we find: 'Nam et maturius, cum Rex prima Italiae ostia contigisset, Legatos illo Dux direxerat cum regalibus exeniis honorificabilitudinitatis,' etc. Whether or not under this high-sounding word there 'lurks a caricature of the stiff *grandezza* of the Venetian ceremonials,' as all the commentators, from Pignorius down, assert, it is hard to decide. Mussato's great contemporary, Dante, in his treatise, 'De vulgari eloquentia,' written about 1300, when speaking of the verbal resources of a poet, does not exclude polysyllables if they be duly mingled with shorter words, and mentions: benavventuratissimo, avventuratissimamente, . . . sovramagnificentissimamente, quod endecasyllabum est'; and then continues: 'Posset adhuc inveniri plurium syllabarum vocabulum sive verbum, sed quia capacitatem nostrorum omnium carminum superexcedit, rationi praesenti non videtur obnoxium, sicut et illud Onorificabilitudinitate, quod duodena perficitur syllaba in Vulgari, et in

Page. Peace, the peale begins. 46
Brag. Mounſier, are you not lettred?
Page. Yes, yes, he teaches boyes the Horne-booke:
What is Ab ſpeld backward with the horn on his head? 49

46, etc. Page.] Moth. Rowe.
47. [To Hol. Cap. *Mounſier*] *Mounſieur* F_3F_4.
48, 49. Two lines as verse, F_3F_4, Rowe, +, Steev. Var. Knt, Hal. Sta. Cam. ii.
49. *Ab*] *AB* Rowe ii, +. *a*, *b*, Cap. et seq.

Grammatica tredena perficitur in duobus obliquis.' Hermann's last reference is to Charlemagne's teacher, Petrus of Pisa, in whose *Excerpts* we find our word adduced as a paradigm of the feminine in *-as*, *-atis*: 'Sic declinantur almitas, beatitas, ciuitas . . . et reliqua.' It is to be borne in mind that Petrus could not have been the inventor of the word, his book was only of *Excerpts*. Hermann concludes his learned and interesting essay with the hope that his readers 'may find some pleasure in this wonderful arabesque of a word, albeit it has neither beginning nor end, because it enfolds the names of Dante and Shakespeare, and because it reveals how a purely literary word can survive, by means of the schools (as he believes) for nine hundred years,—a span of life to which neither by origin nor by form it had any title.' In the *Shakespeare Jahrbuch*, xxxiii, p. 271, 1897, there is a short article on '*honorifi-*,' etc., which contains, however, nothing new that is of special interest in the study of the present passage.—MURRAY (*N. E. D.*) defines the abstract noun of which '*honorifi-*' etc., is the oblique case, as, 'Honourableness'; and supplies a reference not previously given: '*The Complaynt of Scotland*, 1548-9, Prolog. 1f. 14 b.' In *Notes & Queries* (IX, ix, 494, June, 1902) GEORGE STRONACH furnishes the extract from *The Complaynt of Scotland*, cited by Murray, as follows: 'Hermes, quilk pat in his verkis thir lang tailit vordis, conturbabātur, constantinopolitani, innumerabilibus, solicitudinibus. There vas ane uthir that writ in his verkis, gaudet honorificabilitudinitatibus,' etc.—ED.

44, 45. **flapdragon**] BRADLEY (*N. E. D.*): The original sense may have been identical with a dialectal sense of *snapdragon*, viz., a figure of a dragon's head with snapping jaws carried about by the mummers at Christmas; but of this there is no trace in our quotations. **1. a.** 'A play in which they catch raisins out of burning brandy and, extinguishing them by closing the mouth, eat them.'—Johnson. **c.** A raisin or other thing thus caught and eaten [as in the present passage].

46. **peale**] SCHMIDT (*Lex.*) defines this as 'a mighty sound,' but this is of doubtful propriety. Does it not refer to bells, whose empty reverberations follow in due sequence?—ED.

48. **Horne-booke**] MURRAY (*N. E. D.*): A leaf of paper containing the alphabet (often with the addition of the ten digits, some elements of spelling, and the Lord's prayer) protected by a thin plate of translucent horn, and mounted on a tablet of wood with a projecting piece for a handle. A simpler and later form of this, consisting of the tablet without the horn covering, or a piece of stiff cardboard varnished, was also called a *Battledore*. For an exhaustive account see A. W. Tuer, *Hist. of the Horn-Book*, 1896.—HALLIWELL: In the horn-books of Shakespeare's time there was, at the end of the Lord's prayer, an old mark, consisting of three dots placed triangularly, which denoted conclusion. 'In old time,' observes Johnson, in his *New Booke of New Conceits*, 1630,—'they used three prickes at the

Peda. Ba, *puericia* with a horne added. 50

Pag. Ba moſt ſeely Sheepe, with a horne: you heare his learning.

Peda. *Quis quis,* thou Conſonant? 53

50. puericia] pueritia Ff.
51. *Ba*] *Ba!* Coll.
51. *ſeely*] QF_2, Hal. *ſilly* F_3F_4 et cet.
53. Quis] *Quis*, Rowe et seq.

latter end of the crosse row, and at the end of their bookes, which they caused children to call tittle, tittle, tittle; signifying, that as there were three pricks, and those three made but one stop, even so there were three persons, and yet but one God.' . . . It was the practice to learn each letter by itself, the letter being emphatically repeated, e. g.,—*a* per se *a*, *b* per se *b*, etc. Black-letter hornbooks are exceedingly rare, and the greatest caution must be exercised in receiving any as genuine, several specimens having been fabricated of late years, and two, both of which are believed to be spurious, having found their way into the British Museum. . . . Hornbooks continued in general use in England until the commencement of the present century, but they are now entirely obsolete, and even specimens of those last in use are procured with great difficulty. . . . Shenstone speaks of the books of stature small, secured 'with pellucid horn, to save from fingers wet the letters fair.' A tale is related as illustrative of the readiness of Lord Erskine, who, when asked by a judge if a single sheet could be called a book, replied,—'the common hornbook, my lord.' [A. W. TUER, in his Preface, speaks of having noted, in the following pages, 'something like one hundred and fifty' horn-books. Mrs ALICE MORSE EARLE, in a letter, printed by Tuer (vol. i, p. 135), says that horn-books 'were certainly in constant use in early colonial days' in this country, but there certainly is not a single specimen 'in any of our large public or private libraries or historical collections in America'; she had, however, herself found one in a New England farm-house.—ED.]

50. **Ba**] HALLIWELL: This dialogue is constructed on the actual mode of the elementary education of the time, which has been partially continued to the present day. That this is the case is seen by the following instructions given in the *Ludus Literarius or the Grammar Schoole*, 1627, p. 19,—'Then teach them to put the consonants in order before every vowell and to repeate them oft over together; as thus: to begin with *b*, and to say ba, be, bi, bo, bu. So *d*, da, de, di, do, du. . . . When they can doe all these, then teach them to spell them in order, thus; What spells b-a? If the childe cannot tell, teach him to say thus; b-a, ba: so putting *b*. before every vowell, to say b-a, ba; b-e, be; b-i, bi. . . . Then aske him againe what spels b-a, and hee will tell you; so all the rest in order.' This scene appears to have been imitated by Ravenscroft in *Scaramouch a Philosopher*, 1677.

51. **seely**] WHITNEY (*Cent. Dict.*): Early modern English derived from Middle English *sely*, *seli*, derived from Anglosaxon *sælig*, fortunate, prosperous, blessed. 3. Simple; artless; innocent; harmless; silly. Of this word, *silly* is a modern form with shortened vowel,—one of the few instances in which an original long *e* has become shortened to *i*.

53. **Quis quis**] It is by no means certain that a comma should be added after 'Quis,' in order to correct the Pedant's indifferent Latin, which may have been intentional.—ED.

53. **Conſonant**] The Pedant's wit is, I suppose, intentionally represented as

Pag. The laſt of the fiue Vowels if You repeat them, or the fift if I.

Peda. I will repeat them : a e I.

Pag. The Sheepe, the other two concludes it o u.

Brag. Now by the ſalt waue of the mediteranium , a ſweet tutch, a quicke vene we of wit, ſnip ſnap, quick &

54. *laſt*] QFf, Rowe, Pope. *third* Theob. et seq.

55. *fift*] *fifth*, Theob. *third*, Noyes.

56. *a e I.*] *a e I*— Rowe, +. *a, e, I,*— Cap. et seq.

57. *Sheepe,*] *sheep ;* Rowe.

it o u.] QqFf. *it out.* Pope. *it, o, u.* Theob. +. *it ; o, u.* Cap. et seq.

58. *ſalt waue*] *ſault wane* Q.

mediteranium] *Mediteraneum* Rowe.

59. *vene we*] Q_1. *veine we* Q_2. *venewe* F_2. *venue* Dyce, Cam. Glo. *venew* F_3F_4 et cet.

59. *ſnip ſnap,*] QFf, Rowe i, Cap. *snip, snap,* Rowe ii et cet.

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somewhat lumbering; wherefore it is possible that he here uses 'consonant' derivatively, thereby intimating that Moth, so far from being 'lettred,' is not even an independent letter.—ED.

54. **The last**] THEOBALD: Is not the *last* and the *fifth* the same vowel? Though my correction ['the *third*'] restores but a poor conundrum, yet if it restores the poet's meaning, it is the duty of an editor to trace him in his lowest conceits. By 'O, u,' Moth would mean—'Oh, you,'—that is, you are the sheep still, either way; no matter which of us repeats them. [If Theobald's remark be true that 'you are the sheep either way,' where lies the necessity of changing 'last' to *third*? Moth knew that he could interrupt the Pedant at any letter. Is, then, the interpretation too forced which suggests that Moth purposely framed his answer ambiguously, so as to lure the Pedant to a repetition of the vowels? The main thing was to make the Pedant repeat the vowels. Let him but once begin, and Moth knew he could board him at any instant,—as, in fact, he did, and exactly at the right vowel.—ED.]

58. **salt waue of the mediteranium**] This sounds like a quotation.—ED.

59. **vene we**] KNIGHT: Steevens and Malone fiercely contradict each other as to the meaning of the word 'venew.' 'The *cut and thrust* notes on this occasion exhibit a complete *match* between the two great Shakespearian *maisters of defence*,' says Douce. This industrious commentator gives us five pages to determine the controversy; the argument of which amounts to this, that 'venew' and *bout* equally denote a *hit* in fencing.—WHITNEY (*Cent. Dict.*): Also *venew, veney, venny, venie*; derived from Middle English (theoretical) *venue, venyw*, derived from Old French *venue*, a coming, equivalent to Spanish *venida*, arrival, attack in fencing, equivalent to Italian *venuta*, arrival, from Latin *venire*, come. 2. In *old fencing*, a hit; attack; bout; a match or bout in cudgel-play; especially, a contest of regulated length, or a fixed number of thrusts or blows; hence (because the bout was often ended when one thrust was successful) a thrust; a lunge. 'Three veneys for a dish of stewed prunes.'—*Merry Wives*, I, i, 296. [The present passage also quoted. Douce (i, 234) quotes, from Jonson's *Every Man in his Humour* (I, iv), Bobadill's answer to Matthew's request for a 'venue';—'Venue! fie; most gross denomina-

home, it reioyceth my intellect, true wit.

Page. Offered by a childe to an olde man: which is wit-old.

Peda. What is the figure? What is the figure?

Page. Hornes.

Peda. Thou diſputes like an Infant: goe whip thy Gigge.

Pag. Lend me your Horne to make one, and I will whip about your Infamie *vnum cita* a gigge of a Cuckolds horne.

60. *intellect,*] *intellect;* Rowe.
65. *diſputes*] Q. *diſputes't* F_2F_3, Cap. *diſputeſt* F_4 et cet.
68. *Infamie*] *infamy* Rowe. *infámie* Cap.
68. vnum cita] QFf, Rowe, Pope. *circùm circà;* Theob. et seq. (subs.) *manu cita* Anon. ap. Cam. *unum cito* Furnivall ap. Cam.

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tion, as ever I heard: O, the stoccata, while you live, sir; note that.' And on this use of 'venue,' GIFFORD has the following note:—'Few terms have had more unprofitable pains wasted on them than this, which Bobadill dispatches in an instant. It means, he says, the *stoccata*; and the stoccata is neither more nor less than the *thrust*.—ED.]

59. **snip snap,**] In quoting this line in his Notes, HALLIWELL prints 'snip-snap,' and treats it like a compound word. 'The phrase,' he observes, 'was used to express the cutting of a tailor's shears, as in a proverb given in Holme's *Academy of Amory*, "snip-snap, quoth the tailor's shears," iii, 290.'

62. **wit-old**] This feeble pun on *wittol* is quoted by ELLIS (p. 922) in a list of jokes in Shakespeare, where 'the very vague allusions shew how careful we must be not to lay too much stress on the identity of sounds in each word.'

63. **figure?**] Puttenham (*Arte of English Poesie*, 1589, book III) has a chapter (vii, ed. Arber) 'Of Figures and figuratiue speaches,' which commences: 'As figures be the instruments of ornament in euery language, so be they also in a sorte abuses or rather trespasses in speach, because they passe the ordinary limits of common utterance, and be occupied of purpose to deceiue the eare and also the minde,' etc. Again, Wilson (*Arte of Rhetorique*, 1553, p. 172, ed. 1584) defines 'Figure' as 'a certaine kinde, either of sentence, Oration, or woorde, vsed after some newe or straunge wise, much vnlike to that whiche men commonly vse to speake.'—ED.

65. **disputes**] See 'Thou now requests,' V, ii, 221; and compare 'Euery day thou dafts me,' etc.—*Othello*, IV, ii, 207; 'Honest Iago, that lookes dead with greeuing, Speake.'—*Ibid.* II, ii, 201; 'O periur'd woman, thou do'st stone my heart, And makes me call,' etc.—*Ibid.* V, ii, 79; 'That thou . . . Reuisits thus the glimpses,' etc.—*Hamlet*, I, iv, 53; 'Thou hotly lusts to vse her.'—*Lear*, IV, vi, 160. For many other instances where *s* is substituted for *st* in the second person singular of a verb, see WALKER (*Crit.* ii, 126) or FRANZ (p. 1). Is there any need, in a modern text, of correcting this ungrammatical but smoother form?—ED.

67. **your Horne**] See 'gigge,' IV, iii, 172.

68. **vnum cita**] THEOBALD: Moth would certainly say *circùm circà*, that is, about and about.—ELLIS (p. 971): Perhaps *intra extra* may have been meant, compare Liv. I, 26, '*verbera, vel intra* pomoerium . . . *vel extra* pomoerium,' but it was,

Clow. And I had but one penny in the world, thou ſhouldſt haue it to buy Ginger bread: Hold, there is the very Remuneration I had of thy Maiſter, thou halfpenny purſe of wit, thou Pidgeon-egge of diſcretion. O & the heauens were ſo pleaſed, that thou wert but my Baſtard; What a ioyfull father wouldſt thou make mee? Goe to, thou haſt it *ad dungil*, at the fingers ends, as they ſay.

Peda. Oh I ſmell falſe Latine, *dunghel* for *vnguem*.

Brag. *Artſ-man preambulat*, we will bee ſingled from the barbarous. Do you not educate youth at the Charg-houſe on the top of the Mountaine?

70. *And*] QFf, Rowe, Pope. *An'* Theob. ii, Warb. Johns. *An* Theob. i et cet.

73. *O &*] *O and* QF_2. *O, and* F_3F_4, Rowe, Pope i. *O, that* Pope ii, Theob. Warb. Johns. *O, an* Han. Cap. Var. '78 et seq.

74. *wert*] *wart* Q_1.

76. dungil] *dunghil* F_4. *dunghill* Theob. et seq.

77. dunghel] *dunghill* Theob. et seq.

78. Artſ-man] *Arts-man*, Theob.

78. preambulat,] QFf, Hal. *preambula;* Rowe, Pope. *pre-ambulate*, Cam. Glo. *perambulate;* Brae, Huds. *præambula;* Theob. et cet.

ſingled] *ſinguled* Q_1, Cam. Glo. Wh. ii.

79, 80. *Charg-houſe*] QF_2. *Charge-houſe* F_3F_4. *large house* Coll. i. conj. ii, iii (MS). *cleargie-house* Ingleby. *church-close* Kinnear. *grange-house* Huds. conj. (withdrawn).

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no doubt, some well-known school urchin's allusion to a method of flogging. [I cannot think it should be altered. 'Unum cita' may have been a phrase in every school-boy's mouth. Can we not all remember such meaningless perversions in our callow youth? There is one which was current nearly a hundred years ago, in 1810, among the Latin-School boys in Boston (so my father told me), which was equally current among school-boys in Philadelphia forty years later. It ran 'Tityre, tu, pepperbox, sub tegmine fat-chops'; it probably owed its vitality to its sheer unutterable nonsense. Let 'vnum cita' stand.—ED.]

76. **ad dungil**] A. H. CRUICKSHANK (*Noctes Shakespearianæ*, p. 48): This may be a reminiscence of the *Carmen de moribus*, which is printed at the end of 'the Construction of the eight parts of speech' [in Lily's *Grammar*] where, among the other injunctions we find this line,—'Et quaecunque mihi reddis, discantur ad unguem.' The play upon words may have been a school-boy's, like 'drunk himself out of his five sentences' in *Merry Wives*, I, i, 180.

77. **I smell false Latine**] See BAYNES, note on l. 33, above.

78. **Arts-man**] WALKER (*Crit.* iii, 41): *Artsman* (the hyphen is unnecessary), *i. e.* professor of the arts (*artes humaniores* or *liberales*.) Massinger, *Emperor of the East*,—'What have you there? *Cleon.* The triumphs of an artsman O'er all infirmities,' etc., IV, iv. I have met with it several times in old plays.

78. **singled**] MADDEN (p. 32, footnote): 'When he (the hart) is hunted and doth first leave the hearde, we say that he is *syngled* or empryned.'—*Noble Arte of Venerie or Hunting*, etc., 1575. Armado here uses a term of art. The Q_1, pirated doubtless by some one ignorant of the language of the chase, reads *singuled*.

79, 80. **Charg-house**] THEOBALD (Nichols, *Illust.* ii, 324): Is a free-school, or

Peda. Or *Mons* the hill.

Brag. At your ſweet pleaſure, for the Mountaine.

Peda. I doe *ſans queſtion.*

Bra. Sir, it is the Kings moſt ſweet pleaſure and affection, to congratulate the Princeſſe at her Pauilion, in the *poſteriors* of this day, which the rude multitude call the after-noone.

Ped. The *poſterior* of the day, moſt generous ſir, is liable, congruent, and meaſurable for the after-noone: the word is well culd, choſe, ſweet, and apt I doe aſſure you ſir, I doe aſſure.

Brag. Sir, the King is a noble Gentleman, and my familiar, I doe aſſure ye very good friend: for what is in-

81. *the hill*] *on the hill* Rowe.
84. *moſt ſweet*] *ſweet* Q_2.
86. poſteriors] *posterior* Han. Johns.
90. *choſe*] Q, Cap. Var. Ran. Mal. Steev. Var. Knt, Coll. Cam. Glo. Ktly. *choiſe* F_2. *chosen* Coll. iii. *choice* F_3F_4 et cet.
90. *you*] Om. Q_2.
91. *aſſure.*] *assure you.* Ktly.
93. *ye very*] Q_1Ff, Hal. Dyce i, Cam. Glo. *ye, my very* Rowe, +, Dyce ii, iii, Huds. *you, my very* Cap. Coll. ii, iii, Sing. Ktly. *you very* Q_2 et cet.

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one founded by public contribution, ever called so? If not, I suspect it should be *church-house.* Cf. 'like a pedant that keepes a schoole i' th' church.'—*Twelfth Night,* III, ii, 75 [q. v. in this ed.].—CAPELL (*Gloss.* p. 12): A corruption of—Charter-house, and that of—*Chartreuse,* a Convent of Monks, call'd—Carthusians. [*Chartreuse* was also put forth by J. C. CROSBY in *The Am. Bibliopolist,* April, 1875, and adopted by Hudson (ed. ii) in his text.]—STEEVENS: I suppose the *free-school.* —DYCE: Is this a misprint?—HALLIWELL: This appears to be an affected term, coined for the occasion, for a school, or a house where the charge of youth is undertaken. It is just possible an oblique allusion is intended to Parnassus. [ROLFE, in saying that it is possibly a corruption, put intentionally into the mouth of Armado, substantially agrees with Halliwell, (omitting the reference to Parnassus,) and the present editor agrees with both.]

90. **chose**] For examples of this curtailed form of past participles see Shakespeare *passim,* or ABBOTT, § 343.

90, 93. **assure you . . . assure ye**] FRANZ (§ 142): The plays vary very decidedly in the frequency of the use of *ye.* It occurs with moderate frequency in *Henry IV.* and *Henry V.,* but is rare in *Loves Labour's Lost* (5 times), *Othello* (3 times), *Merry Wives* (once). Any difference in the use of *ye* and *you* is hardly to be discerned; both forms are occasionally found side by side, and with no appreciable difference of meaning. [See I, i, 48 (*yele* Q_1); IV, ii, 11; V, ii, 722 (rhyme); V, ii, 907.]

93. **assure ye very good**] The needlessness of Rowe's addition: '*my* very good friend,' adopted by excellent editors, is shown, I think, by the parenthesis in the text of the *Variorum* of 1773: 'and my familiar, (I do assure you,) very good friend.'—ED.

ward betweene vs, let it paſſe. I doe beſeech thee remember thy curteſie. I beſeech thee apparell thy head :

94. *paſſe. I*] *pass—I* Rowe. *pass.*—[to Cost.] *I* Wh. i.

94, 95. *remember*] *refrain* Cap. Ran. *remember not* Mal. conj. Hal.

95. *curteſie. I*] *curtesie—I* Rowe. *curtesy; I* Cap. *curtesy;* [to Hol.] *I* Wh. i. *head:*] *head,* Rowe, Pope. *head,*— Theob. Warb. Johns.

93, 94. **inward**] STEEVENS: That is, confidential.

95. **remember thy curtesie**] CAPELL (p. 210): There was small occasion to bid the Pedant '*remember* his *courtesy*'; he does *remember* it, Armado's great speeches have that instant uncap'd him, and he stands making his reverences: to convey these ideas, and to make the passage consistent, a better word than *refrain* does not present itself to the editor's memory.—MALONE: I believe the word *not* was inadvertently omitted by the transcriber or compositor; and that we should read,—'remember *not* thy courtesy.' Armado is boasting of the familiarity with which the King treats him, and intimates that when he and his Majesty converse, the King lays aside all state and makes him wear his hat: 'I do beseech thee, (will he say to me) remember *not* thy courtesy; *do not observe any ceremony with me*; be covered.' 'The putting off the hat at table (says Florio, in his *Second Frutes*, 1591,) is a kind of *courtesie* or ceremonie rather to be avoided than otherwise.' These words may, however, be addressed by Armado to Holofernes, whom we may suppose to have stood uncovered from respect to the Spaniard. If this was the poet's intention, they ought to be included in a parenthesis. To whomsoever the words are supposed to be addressed, the emendation appears to me equally necessary. It is confirmed by *Mid. N. D.*, 'Give me your neif . . . Pray you *leave your courtesy*, mounsier.'—STEEVENS: I suppose Armado means,—remember that all this time thou art standing with thy hat off.—KNIGHT: The construction of the text is,—for what is confidential between us, let it pass,—notice it not,—I do beseech thee remember thy courtesy,—remember thy obligation to silence as a gentleman. Holofernes then bows; upon which Armado says, I beseech thee apparel thy head; and then goes on with his confidential communications, which he finishes by saying,—Sweet heart, I do implore secrecy.—DYCE, in his *Few Notes* (p. 56), published in 1853, agreed emphatically with Malone, and maintained that 'Nothing can be more evident than that Shakespeare wrote "remember *not* thy courtesy."' Holofernes had taken off his hat; and Armado condescendingly says,—"Don't stand on courtesy, apparel thy head."' Possibly, influenced by Dyce's earnestness, HALLIWELL accepted Malone's *not* and installed it in his text. But when DYCE, four years after issuing his *Few Notes*, published his *First Edition*, he withdrew his approval of Malone, and said that when he so expressed himself he had forgotten the following passage in Ben Jonson's *Every Man in his Humour*:—'To me, sir! What do you mean? Pray you, remember your court'sy. [*Reads.*] *To his most selected friend, Master Edward Knowell.*—What might the gentleman's name be, sir, that sent it?—Nay, pray you be cover'd.'—*Works*, i, 14, ed. Gifford. 'But,' says KEIGHTLEY (*Exp.* 109), after giving this quotation from Jonson, 'the negative may have been omitted here also.'—R. G. WHITE (ed. i): The obscurity has arisen from supposing both sentences to be addressed to the same person. The Clown, who was present, probably forgot the courtesy which the Pedant remembered; and Armado reminds the peasant of his duty to his betters, and waives the civility on the part of Holofernes. [At a later

and among other importunate & moſt ſerious deſignes, 96
and of great import indeed too: but let that paſſe, for I
muſt tell thee it will pleaſe his Grace (by the world)
ſometime to leane vpon my poore ſhoulder, and with
his royall finger thus dallie with my excrement, with my 100

96. *importunate*] *importunt* Q. *important* Cap. conj. Coll. Cam. Glo.
97. *too: but...paſſe,*] *too—but...pass,* Rowe. *too; but...pass;* Cap. *too, but... pass:* Cam. Glo.

date, 1869, White (*The Galaxy*, Oct.) suggested that the difficulty lies, not in 'courtesy,' but in some peculiar and, perhaps, elliptical use of 'remember.' See note on *Hamlet*, V, ii, 104, of this ed.]—STAUNTON repeats Dyce's quotation from Jonson, and adds from *Lusty Juventus*, 'I pray you be remembered, and cover your head' (p. 142, ed. Hawkins); and also from Marlowe's *Faustus*, 'Then I pray you remember your courtesy,' IV, iii [p. 144, ed. Dyce] and asserts that these quotations prove, beyond question, as he thinks, that the Folio text is right; and that the expression refers 'simply to the Pedant's standing bare-headed.'—INGLEBY (*Sh. Hermen.* p. 74) thinks that the process whereby the expression arose was as follows:—'the courtesy was the temporary removal of the hat from the head, and that was finished as soon as the hat was replaced. If any one from ill breeding or from over-politeness stood uncovered for a longer time than was necessary to perform the simple act of courtesy, the person so saluted reminded him of the fact that the removal of the hat was a courtesy; and this was expressed by the euphemism "Remember thy courtesy," which thus implied, "Complete your courtesy, and replace your hat."' [If the simple phrase expressed all this, what was the need of Armado's request to 'apparell thy head'? It is unfortunate that Ingleby's explanation rests on a foundation no more solid than conjecture. The foregoing notes are given in full in order that the student may have all the means at his command to enable him to comprehend this obscure passage,—obscure merely because the formalities and the expressions connected with everyday manners are lost to us,—possibly, irrecoverably lost. The same obscurity involves Othello's words where he says (I, ii, 25),—'my demerites May speake (vnbonnetted) to as proud a Fortune,' etc. In the present case I am inclined to accept Steevens's explanation, with which Staunton, and Ingleby also are really in agreement. In Winwood's *Memorials* (vol. iii, p. 335) a letter is given dated 'Paris, 13th February, 1611,' from 'Mr Beaulieu,' in which there is the following:—'The *Spanish Ambassador* in an Audience which he had lately of the Queen, demanded leave of her to salute *Madame*, who was then present: which being granted him, *he fell down upon his knees before her, and made his Obedience unto her in the Quality of his Princess*; neither would he as long as he spoke with her *cover his Head*, saying *that he did owe that distinct Respect to her; which is here called a* Spanish *Fanfaronade*.' (Italics as in original.) Here, apparently, the uncovering of the head was only an accompaniment of the obedience which was performed while, or by, kneeling.—ED.]

96. **importunate**] This seems preferable to *importunt* of the Qto; inasmuch as 'import' in the next line becomes thereby almost tautological.—ED.

100. **excrement**] BRADLEY (*N. E. D.*): Adapted from the Latin *excrementum*, from *excrescere*,—*ex-* out + *crescere* to grow. 1. That which grows out or forth; an

muſtachio : but ſweet heart let that paſſe. By the world I recount no fable, ſome certaine ſpeciall honours it pleaſeth his greatneſſe to impart to *Armado* a Souldier, a man of trauell, that hath ſeene the world : but let that paſſe ; the very all of all is: but ſweet heart, I do implore ſecrecie, that the King would haue mee preſent the Princeſſe (ſweet chucke) with ſome delightfull oſtentation, or ſhow, or pageant, or anticke, or fire-worke : Now, vnderſtanding that the Curate and your ſweet ſelf are good at ſuch eruptions, and ſodaine breaking out of myrth (as it were) I haue acquainted you withall, to the end to craue your aſſiſtance.

Peda. Sir, you ſhall preſent before her the Nine Wor-

101. *muſtachio*] *muſtachie* Q.
By] *But* Rowe ii.
102. *fable,*] *fable ;* Rowe et seq.
105. *all is : but*] QF_2F_4. *all is : but,* F_3, Rowe i. *all is—but,* Rowe ii et cet.
106. *ſecrecie,*] *ſecretie* Q. *secretly,* Rowe i. *secrecy—* Rowe ii et seq. (subs.)
108. *anticke*] *antique* Q.
110. *ſodaine*] *ſodain* F_3. *ſudain* F_4. *breaking out*] *breakings-out* Cap. Walker, Dyce ii, iii. *breakings out* Var. '73, '78, '85, Ran. Coll. iii. *breaking--out* Dyce i.

outgrowth ; said, especially, of hair, nails, feathers. [The present passage is quoted. Compare *Mer. of Venice*, III, ii, 93, where 'the beards of Hercules and frowning Mars' are called 'valors excrement.']

107. **chucke**] MURRAY (*N. E. D.*) : *sb.*[2]. A familiar term of endearment, applied to husbands, wives, children, close companions. (In this sense, taken by Dr Johnson to be corrupted from *chick, chicken.*) [See 'Sweet chuckes,' V, ii, 732.]

110. **breaking out**] After examining the thirty pages and more devoted by WALKER (*Crit.* i, 233) to examples of 'the final *s* interpolated and omitted in the first folio,' a student will readily accede, I think, to the propriety of adding *s* to 'breaking' in this line, thereby keeping it in accord with 'eruptions.' Cf. V, ii, 803.—ED.

113. **Nine Worthies**] These were : Three *Gentiles* : Hector, Alexander, Julius Cæsar ; three *Jews* : Joshua, David, Judas Maccabæus ; three *Christians* : Arthur, Charlemagne, Godfrey of Bouillon.—BREWER, *Reader's Handbook.* [In the next scene only five Worthies are represented, namely, Pompey, Alexander, Hercules, Judas Maccabæus, and Hector ; of these, Pompey and Hercules are not in the foregoing list.]

113–119. **Peda. Sir . . . Worthies**] This speech is properly given to the Pedant ; it is his style throughout, including the delicate flattery of adopting Armado's phrase, 'the posterior of the day.' 'Holofernes' (line 114), therefore, cannot be right even without the 'Sir,' to which he had no title. The question is,—shall 'Holofernes' be erased or changed to the name with which the compositor's reader continually confounds it : Nathaniel ? The first line is evidently addressed to Armado, who has said that the King 'would haue mee' present an entertainment for the Princess ; and the Pedant replies, 'Sir *you* shall present,' etc. The rest of the speech is a pompous rehearsal of Armado's purpose, delivered by the Pedant to the

thies. Sir *Holofernes*, as concerning ſome entertainment of time, ſome ſhow in the poſterior of this day, to bee rendred by our aſſiſtants the Kings command: and this moſt gallant, illuſtrate and learned Gentleman, before the Princeſſe: I ſay none ſo fit as to preſent the Nine Worthies.

Curat. Where will you finde men worthy enough to preſent them?

Peda. *Ioſua*, your ſelſe:my ſelfe, and this gallant gentleman *Iudas Machabeus*; this Swaine (becauſe of his

114. *Sir* Holofernes] QFf. *Sir*, Rowe, +, Cam. Glo. *sir*, [to Nathaniel.] Han. *Sir Nathaniel* Cap. et cet.

116. *rendred*] *rended* Q. *rend'red* Hal.

aſſiſtants] QFf, Rowe, Pope, Theob. Warb. Cam. Glo. Ktly. *assistance* Theob. conj. Han. et cet.

the Kings] Q. *at the Kings* Ff, Rowe, +, Cap. Var. '78, '85, Hal. Sing. Dyce, Cam. Glo. Ktly, Coll. iii.

117. *Gentleman*] *gentleman's* Cap. conj.

118. *as to preſent*] *to preſent* F_4. *to present as* Dyce conj. Huds.

122. Ioſua] *Joshua* Pope.

my ſelfe, and] QFf. Om. Rowe, +. *myself and* Cam. Glo. *myself Alexander*, or *Hector, and* Furnivall. *myself, or* Cap. et cet.

122, 123. *gentleman*] *man* Pope ii, Theob. Warb. Johns.

123. Machabeus] *Maccabæus* Cap.

Curate, who replies to it. On the stage this could be made clear enough, but for the reader we must follow either Rowe or Capell. To omit the name 'Holofernes' altogether, and make two consecutive sentences begin in the same way with 'Sir,' although addressed to two different persons, will, it may be feared, confuse rather than aid a reader. Once before (IV, ii, 153) we were obliged to transform 'Sir Holofernes' into 'Sir Nathaniel,' and being in blood stepped in so far, I think we might as well repeat the crime here.—ED.

116, 117. **assistants . . . Gentleman,**] I cannot see the propriety of changing 'assistants' into *assistance*, nor of reading '*at* the King's command.' The two 'assistants' are 'the King's command' and 'this . . . learned Gentleman'; the passage needs merely punctuation, thus:—'to be rendred, by our assistants,—the King's command, and this most gallant, illustrate, and learned Gentleman,—before the Princess.' This is the punctuation (not the text), begun by Steevens in the Variorum of 1778, and continued until the appearance of Halliwell's Edition in 1855.—ED.

122. **my selfe, and**] The text is unintelligible; either a name has been omitted, for which 'and' is a corruption,—according to the *Cam. Ed.*, Nicholson conjectured that for 'and' we should read *David*, and Furnivall conjectures *Alexander*—or 'and' should be converted into *or*, a change which Capell made, with the remark that 'it were abusing the reader to detain him a single moment in proving [its] present mending.' In favour of the assumption that in 'and' there lies concealed some Worthy's name, is the fact that only four Worthies are here mentioned, whereas in the next scene five are impersonated. After COLLIER had made the discovery, now historic, of a copy of the Second Folio, bearing in its margins numberless MS

great limme or ioynt) ſhall paſſe *Pompey* the great, the Page *Hercules.*

Brag. Pardon ſir, error: He is not quantitie enough for that Worthies thumb, hee is not ſo big as the end of his Club.

Peda. Shall I haue audience? he ſhall preſent *Hercules* in minoritie: his *enter* and *exit* ſhall bee ſtrangling a

124. *paſſe*] *pass for* Han. Cap. Coll. ii (MS), Dyce ii, iii, Ktly. *present* Lettsom (Walker, *Crit.* ii, 298). *pass as* Cam. Edd. conj. Coll. iii.

124, 125. *the Page*] *and the Page* Rowe, +. *the page for* Ktly.

125. Hercules.] *Hercules,*— Dyce, Cam. Glo.

126. *ſir,*] *sir;* Coll. Dyce, Cam. Glo.

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changes, SINGER announced that he, too, had a Second Folio similarly illuminated. In the present passage COLLIER'S MS Corrector is frugal of changes,—he transforms merely 'and' into *or*, as in Capell's text, and in line 124 reads, as in Hanmer, 'pass *for* Pompey.' But SINGER'S MS Corrector is lavish; he gives us:—'*Alexander* yourself; myself Judas Maccabeus; and this gallant gentleman *Hector*; this swain,' etc., concluding with 'pass *for* Pompey.'—MARSHALL places a dash after 'myself' and observes that 'some word or words seem to have dropped out of the text. As we have printed it, Holofernes stops short, as if he had not made up his mind what part he was going to take; below, he says he himself will play three of the worthies.' This is certainly good, and has the merit of leaving the text undisturbed. The only possible objection which I can see is that it introduces an element of vacillation into the Pedant's character for which we have no special warrant. The CAMBRIDGE EDITORS remark that 'there is some corruption in this passage, which cannot with certainty be removed.' Consequently, they have obelised the line in the *Globe Edition*. If any change in the text is to be made to render the line intelligible (which is not always necessary, I think,—a little wholesome obscurity is now and then nourishing), it should be made in the line of least resistance, and this is to change, with Capell, 'and' into *or*.—ED.

124. **passe**] MALONE: If the text be right, the speaker must mean that the swain shall *surpass* Pompey, 'because of his great limb.'—STEEVENS: 'Pass' seems to mean, shall *march* in the procession for him; *walk* as his representative. [After quoting this note of Steevens, DYCE, in his *Second Edition*, places, at its conclusion, two exclamation marks. In his *Third Edition* this weak reduplication is omitted. In his *First Edition* he observes, 'If the author had written "pass *for* Pompey," etc., he would also have written "the page *for* Hercules." This remark is also wisely omitted in his subsequent editions. The CAMBRIDGE EDITORS conjecture 'pass *as*'; an extremely probable conjecture; in the compositor's mind the *as* was absorbed in 'pass.' There is, however, no need of any conjecture or of any change. 'Pass' may be, with authority, here used for *surpass*: in Sidney's *Arcadia*, we read 'Thighes . . . That Albion cliues in whiteness passe: With hanches smooth as looking-glasse.'—Lib. ii, p. 143, ed. 1598.—ED.

126. **He is not**] Possibly *the* is absorbed in the final *t* of 'not.' 'He is not' quantitie,' etc.—ED.

Snake; and I will haue an Apologie for that purpoſe.

Pag. An excellent deuice: ſo if any of the audience hiſſe, you may cry, Well done *Hercules*, now thou cruſheſt the Snake; that is the way to make an offence gracious, though few haue the grace to doe it.

Brag. For the reſt of the Worthies?

Peda. I will play three my ſelfe.

Pag. Thrice worthy Gentleman.

Brag. Shall I tell you a thing?

Peda. We attend.

Brag. We will haue, if this fadge not, an Antique. I beſeech you follow.

Ped. *Via* good-man *Dull*, thou haſt ſpoken no word all this while.

132. *ſo*] *for* Pope ii, Theob. Warb. Johns.
135. *to doe*] *to know* Han.
136. *Worthies?*] *Worthies,—* Theob. Warb. Johns.
138. *Thrice worthy*] *Thrice-worthy* Theob.

131. **Apologie**] MURRAY (*N. E. D.*): 2. Justification, explanation, or excuse, of an incident or course of action. [The present line is quoted.]

134, 135. **offence gracious**] STEEVENS: That is, to convert an offence against yourselves into a dramatic propriety. [May it not be simply, to accept an offence gracefully?—ED.]

139. **a thing**] For other instances where *a* is used emphatically for *some*, *a certain*, see ABBOTT, § 81; or FRANZ, § 222.

141. **fadge**] BRADLEY (*N. E. D.*): Etymology unknown; first found late in 16th century. 1. *intransitive.* Of things: To fit, suit, be suitable.

141, 142. **an Antique . . . follow**] Collier's MS reads, 'an antick, I beseech you, *to* follow.'—BRAE (p. 100): But the received reading cannot be right. The extravagantly polite Armado, who apologised to the welkin for sighing in its face, would never permit, much less ask, Holofernes to *follow*! That word is probably a misprint for *fellow*: 'I beseech you, fellow,' addressed to Dull as one who could perform an antic. This reading is confirmed by Holofernes immediately turning to Dull to rally him—'Via, goodman Dull!' etc.; and by Dull's answer, consenting to 'make one in a dance, or so'; or 'play on a tabor to the worthies, and let *them* dance the hay.' [HUDSON adopted this conjecture of Brae.]

143. **Via**] WHITNEY (*Cent. Dict.*): (Italian *via*, come, come on, away, enough, etc., an exclamation of encouragement, impatience, etc., an elliptical use of *via* way.) Away! off! formerly a word of encouragement from commanders to their men, riders to their horses, etc., and also an expression of impatience, defiance, etc. [It occurs again in the next scene, line 118. It is spelled *fia* in the QqFf in *Mer. of Ven.* II, ii, 10, which see, if necessary, for quotation from Gervase Markham, *Country Contentments*, 1615, pp. 40, 45. For other similar exclamations, see FRANZ, § 107.—ED.]

143. **good-man**] FURNIVALL (*New Sh. Soc. Trans.* 1877–9, p. 104): The Good-

Dull. Nor vnderſtood none neither ſir. 145
Ped. Alone, we will employ thee.
Dull. Ile make one in a dance, or ſo : or I will play on the taber to the Worthies, & let them dance the hey.
Ped. Moſt *Dull*, honeſt *Dull*, to our ſport away. *Exit.* 149

146. *Alone,*] QFf. *All's one* Daniel. *Allons*, Rowe et seq.
147, 148. Two lines, ending *play... hey.* Hal. Dyce, Cam. Glo.
147. *I will*] *will* F_3F_4, Rowe i.
148. *hey.*] *Hay* Rowe et seq.
149. *Moſt* Dull, *honeſt* Dull] *Most dull, honest, Dull* Theob. Warb. Johns. *Most dull, honest Dull* Cap. et seq.

man or Yeoman is treated in Sir Thomas Smith's *Commonwealth* (bk. I, ch. 20) as follows: 'I call him a yeoman whome our lawes doe call *Legalem hominem*, . . . which is, a free man borne English, and may dispend of his owne free land in yeerely revenue to the summe of xl. s. sterling. This maketh vi. li. of our currant money at this present [1565]. This sort of people confesse themselues to be no Gentlemen. . . . These be not called *maisters*, for that (as I said) pertaineth to Gentlemen only. But to their surnames men adde *Goodman*: as if the surname be Luter, Finch, White, Browne, they are called "*goodman* Luter, *goodman* Finch, *goodman* White, *goodman* Browne," amongst their neighbours.'—chap. 23 (new ed. 1612).

146. **Alone**] See note, IV, iii, 402.

147. **or so :**] For examples where this phrase conveys a sense of vagueness or uncertainty, see FRANZ, § 299.

147, 148. **Ile . . . hey**] HALLIWELL: Although these lines are not very harmonious, it can scarcely be doubted that honest Dull speaks a jingling rhyme, which is carried on in the reply of Holofernes. The early English Dramatists were exceedingly fond of concluding scenes with rhyming couplets or triplets; and, in the present instance, each line is a perfect verse in itself, which renders the supposition that the author intended the two speeches to be given as prose highly improbable. [To the same effect WALKER (*Crit.* i, 7).]

148. **hey**] HALLIWELL: The 'hay' was an old country dance, which continued in fashion for upwards of two centuries. It is mentioned by Horman very early in the sixteenth century.—CHAPPELL (p. 629): The hay was danced in a line as well as in a circle, and it was by no means a rule that hands should be given in passing. To dance the hey or hay became a proverbial expression signifying to twist about, or wind in and out without making any advance. . . . In Davies's *Orchestra* we find: 'Thus, when at first, Love had them marshallèd, . . . He taught them Rounds and winding Heyes to tread.' [ed. Arber's *Garner*, V, p. 39.] . . . When danced by many in a circle, if hands were given, it was like the 'grande chaine' of a quadrille. [In Thoinot Arbeau's *Orchesographie*, 1588, there is a description of the 'Branle de la Haye,' which is by no means easy to comprehend. But mortification over our failure is alleviated by the remark of the pupil, Capriol, at the close, who plaintively observes: 'I do not exactly understand what you say about this haye.' Whereupon Arbeau imparts this more explicit instruction: 'You will understand it very easily, thus: suppose that there are three dancers (which is the smallest number to dance it), and imagine that they are placed like these letters: A B C. In the first four steps of the air of the Hay, A and B change places, passing to the left; then in the four

[*Scene II.*]

Enter Ladies. 1

Qu. Sweet hearts we ſhall be rich ere we depart,
If fairings come thus plentifully in.
A Lady wal'd about with Diamonds: Look you, what I
haue from the louing King. 5

Roſa. Madam, came nothing elſe along with that?

Qu. Nothing but this: yes as much loue in Rime,
As would be cram'd vp in a ſheet of paper
Writ on both ſides the leafe, margent and all, 9

Scene III. Pope, +. Act V. Cap. Scene ii. Var. '73 et seq.

Scene, before the Princess's Pavilion. Theob. The same. Cam.

1. Enter...] Enter the Ladyes. Q. Enter Princeſſe, and Ladies. Ff. Enter the Princess, Katherine, Rosaline, and Maria. Cap.

4, 5. *Look ... King.*] Separate line, Pope et seq.

4. *A Lady*] *All ladies* Lettsom (Walker, *Crit.* iii, 42).

wal'd] *walde* Q. *wall'd* F_4.

5. *louing*] Om. F_3F_4, Rowe.

7. *this:*] *this?* Rowe et seq.

9. *on*] *a* Q. *o'* Cam. Glo.

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second measures, A and C change places, passing to the right, they will then be in this position: B C A. B and C will then change as before, and next B and A; thus, in the third series of steps of the air of the hay, their position will be thus: C A B. In the four following steps C will change with A; then C with B, and their positions will thus be found as at the beginning: A B C.' Capriol asks whether or not there will be the same interlacing when the dancers are more than three. Arbeau replies: 'Of course; but it must be borne in mind that as soon as A has changed his place he must continue in movement, carrying on the changes throughout the line, so that all are soon in motion.'—p. 91, Reprint 1888. A free translation, but accurately giving the steps, as well as I can understand them. It seems clear that when many dancers are thus in motion, the movement is not unlike the 'grande chaine.'—ED.]

1. **Enter Ladies**] COLLIER (ed. ii): 'With presents,' adds the MS Corrector, meaning that the Princess and her ladies, on their entrance, displayed the gifts of their several suitors. It is not a necessary part of the stage-direction, and was clearly meant for the performers.

4, 5. **A Lady . . . Diamonds: Look . . . King**] WALKER (*Crit.* iii, 42): Surely these lines ought to change places. [Hudson adopted this change, which seems quite harmless.]

9. **on both sides the leafe**] ABBOTT (§ 202) has gathered several instances where 'it would seem that a prepositional phrase is condensed into a preposition, just as *by the side of* (Chaucer, "*byside* Bathe") becomes *be-side* and governs an object.' Thus here, 'on both sides' becomes a preposition. Thus, also, Abbott would explain, 'She is as forward of our [her, F_1] breeding as She is *in the rear* our birth.'—*Wint. Tale*, IV, iv, 659 (of this ed.). Again, '*On this side* Tiber.'—*Jul. Cæs.* III, ii, 254. Or see FRANZ, § 390, where this grammatical form is discussed, and examples given of prepositional clauses which assume the function, and, at times, the form of a preposition.

That he was faine to feale on *Cupids* name.

Roſa. That was the way to make his god-head wax: For he hath beene fiue thouſand yeeres a Boy.

Kath. I, and a ſhrewd vnhappy gallowes too.

Roſ. You'll nere be friends with him, a kild your ſiſter.

Kath. He made her melancholy, ſad, and heauy, and ſo ſhe died: had ſhe beene Light like you, of ſuch a merrie nimble ſtirring ſpirit, ſhe might a bin a Grandam ere ſhe died. And ſo may you: For a light heart liues long.

Roſ. What's your darke meaning mouſe, of this light word?

12. *yeeres*] *yeere* Q.
13. *ſhrewd*] *ſhrowde* Q. *shrowd* Cap.
14. *nere*] *neare* Q. *ne're* Ff.
a] *he* Rowe, +, Var. Ran. Mal. Steev. Var. Knt, Hal. Dyce, Wh. i. *a'* Cap. Coll. Sta. Cam. Glo. Ktly.
15. *He...heauy,*] Separate line, QFf et seq.
15–18. Four lines, ending *you* ... *ſpirit,...died. ...long.* Ff et seq.
17. *nimble ſtirring*] *nimble-stirring* Cap.
a bin] QF_2. *a' been* Coll. Hal. *ha' been* Dyce, Wh. Cam. Glo. *have been* F_3F_4 et cet.
a Grandam] *Grandam* Q. *a Grandom* Rowe i. *a grandame* Cap.
19. *mouſe*] *mouce* Q.

10. **That**] For examples where *so* is omitted before 'that,' see ABBOTT (§ 283), where it is remarked that, 'in all these omissions the missing word can be so easily supplied from its correspondent that the desire of brevity is a sufficient explanation of the omission.'

11. **wax**] The quibble is manifest between 'wax,' the noun, and 'wax,' the verb.

12. **a Boy**] HALLIWELL: Compare, 'This is thy worke, thou God for euer blinde: Though thousands old, a Boy entit'led still.'—Sidney, *Arcadia* [Lib. II, chap. 16, p. 174, ed. 1590].

13. **shrewd**] SKEAT: Malicious, cunning. The old sense is 'malicious.' Middle English *schrewed*, accursed, depraved, hence malicious; past participle of *schrewen*, to curse, from the adjective *schrewe*, malicious.

13. **vnhappy gallowes**] Compare, 'Millions of yeares th' old driuell Cupid liues; . . . In this our world a hang-man for to be, Of all those fooles, that will haue all they see.'—Sidney, *Arcadia*, Lib. II, chap. 16, p. 165, ed. 1590. By the light of this quotation is it not possible that 'gallows' does not here mean he who is 'deserving of the gallows,' as MURRAY (*N. E. D.*) here explains it, but he who officiates at the gallows, the hangman? Of course, in Sidney's lines 'hang-man' does not necessarily mean one who hangs,—a hangman means merely an executioner. 'Unhappy' may be causative.—ED.

16–18. **so she died . . . ere she died**] PATER (*Macmillan's Maga.* December, 1885, p. 89): The lines in which Katherine describes the blighting through love of her younger sister are one of the most touching things in older literature.

17. **a bin**] FRANZ (§ 19, *Anmerkung*): The presence of *ha's* for *has* points to the existence of a shortened form *ha* (*ha'*), which in fact is found with tolerable frequency (especially in the Qtos of *Othello*); far more seldom do we find 'a' for *have*.

Kat. A light condition in a beauty darke.
Roſ. We need more light to finde your meaning out.
Kat. You'll marre the light by taking it in ſnuffe :
Therefore Ile darkely end the argument.
Roſ. Look what you doe, you doe it ſtil i'th darke.
Kat. So do not you, for you are a light Wench.
Roſ. Indeed I waigh not you, and therefore light.
Ka. You waigh me not, O that's you care not for me.
Roſ. Great reaſon : for paſt care, is ſtill paſt cure.
Qu. Well bandied both, a ſet of Wit well played.
But *Roſaline*, you haue a Fauour too?
Who ſent it? and what is it?
Ros. I would you knew.
And if my face were but as faire as yours,
My Fauour were as great, be witneſſe this.
Nay, I haue Verſes too, I thanke *Berowne*,
The numbers true, and were the numbring too,

23. *You'll*] *Yole* Q.
25. *Look*] *Look*, Theob.
you doe it] *and do it* Pope ii, Theob. Warb. Johns.
29. *care...cure*] QFf, Rowe, Pope, Ktly (misprint). *cure ... care* Thirlby ap. Theob. et seq.
30. *bandied*] *handled* F_4, Rowe.
31, 32. One line, F_4, Rowe.
31. *too?*] *too;* Theob. et seq.
34. *And if*] QFf, Rowe, +, Sing. Ktly. *An if* Cap. et cet.
35. *great,*] *great;* Theob. Warb. et seq.
36. *Verſes*] *Vearſes* Q.

23. **in snuffe**] JOHNSON: 'Snuff' ſignifies both the cinder of a candle and hasty anger. [Cf. *Mid. N. D.* V, i, 260; *1 Hen. IV:* I, iii, 41,—a common phrase. STAUNTON gives several examples from the Dramatists; and FURNIVALL (*New Sh. Soc. Trans.* 1877–9, p. 116) ſupplies one from Bp. Babington on *The Ten Commandments*, 1588, p. 92.]

26. **light Wench**] One of the endleſs puns on *light* in weight, and *light* in conduct. 'A quibble,' ſays Dr Johnſon, in his inimitable *Preface*, 'has ſome malignant power over [Shakeſpeare's] mind, and its faſcinations are irreſiſtible. It was to him the fatal Cleopatra, for which he loſt the world and was content to loſe it.'—ED.

29. **past care**, etc.] MALONE: 'Things paſt redreſs are now with me paſt care.' —*Rich. II:* II, iii, 171. [Again, 'Things without all remedie Should be without regard.'—*Macbeth*, III, ii, 16; 'When remedies are paſt, the griefes are ended.'—*Othello*, I, iii, 228; 'What's gone, and what's paſt helpe Should be paſt greefe.'—*Winter's Tale*, III, ii, 241; 'Paſt cure I am, now reaſon is paſt care.'—*Sonn.* 147. These quotations would fully juſtify Thirlby's change of the text even were the error leſs manifeſt.—ED.]

30. **bandied . . . set**] Terms borrowed from Tennis.

35. **Fauour**] A pun on 'favour,' a gift, and 'favour,' beauty.

37. **numbers . . . numbring**] That is, the rhythm is true, and were the ſubject of the rhythm equally true, I were, etc.—ED.

I were the faireſt goddeſſe on the ground.
I am compar'd to twenty thouſand fairs.
O he hath drawne my picture in his letter.
Qu. Any thing like?
Roſ. Much in the letters, nothing in the praiſe.
Qu. Beauteous as Incke : a good concluſion.
Kat. Faire as a text B. in a Coppie booke.
Roſ. Ware penſals. How? Let me not die your debtor,

39. *fairs*] Q. *faires* F_2F_3. *fairies* F_4, Rowe.
42. *praiſe*] *phrase* Ran. conj.
43. *as*] Om. F_4, Rowe.
44. *B.*] *R.* Coll. MS.
45. *Ware*] QFf, Rowe, +, Cap. Rlfe. '*Ware* Johns. et seq.
45. *penſals.*] *penſalls.* Q. *penſils.* Ff. *pencils.* Rowe. *pencils*, Han. Hal. Dyce, Sta. Wh. Cam. Glo. *pencils!* Cap. Steev. Knt, Coll. Ktly. *reprisals* Gould.
How?] *ho!* Han. Hal. Dyce, Sta. Wh. Cam. Glo. *now* Gould.

39. **fairs**] For other examples of the conversion of adjectives into substantives, whence arise two forms, singular and plural, which in some cases bear a specialised meaning, see FRANZ, § 74; or ABBOTT, § 5.

42. **Much . . . praise**] I suppose this rather obscure sentence means that the resemblance was great in the dark colour of the letters, but not at all in the substance of the praise. The Queen catches the idea and replies, 'Beauteous as ink.' —ED.

44. **text B.**] The letter is selected, I think, merely because it begins the word *black*.—BRAE remarks, however (p. 100), that 'any one who has seen "a text B. in a copy-book," that is, in school-master's text hand, must know that with its double strokes and thick flourishings it is the blackest looking letter in the alphabet.' Never having seen in a text the letter B. thus inordinately embellished, it is impossible for me to corroborate Brae, who may refer to current-hand. But in court-hand, according to Wright's *Court-Hand Restored*, 1867, I can detect no more swarthiness in B. than in any other letter. *Possibly*, B. may refer to Berowne.—ED.

45. **Ware**] CAMBRIDGE EDITORS: Johnson says: 'The former editions read *Were pencils*,' and attributes the restoration of *Ware* to Hanmer. Mr Halliwell repeats the assertion. In reality, all the editions read *Ware*.—WHITNEY (*Cent. Dict.*) : (Derived from Middle English, *waren*, *warien*, *ware*; derived from Anglo-saxon *warian*, to be on one's guard, heed, look out.) To . . . beware of; as *ware* the dog. Except in a few phrases, as in *ware* hawk, *ware* hounds, *beware* is now used instead of *ware*. [Wherefore, as ROLFE justly remarks, 'Ware' is 'not a contraction of *beware*,' as it has been uniformly printed since Dr Johnson's days.]

45. **pensals**] JOHNSON: Rosaline, a black beauty, reproaches the fair Katharine for painting.—MONCK MASON: Johnson mistakes the meaning of this sentence; it is not a reproach but a cautionary threat. Rosaline says that Biron had drawn her picture in his letter; and afterwards playing on the word *letter*, Katharine compares her to a text B. Rosaline in reply advises her to beware of pencils, that is, of drawing likenesses, lest she should retaliate; which she afterwards does, by comparing her to a red dominical letter, and calling her marks of the small-pox, 'oes.' This explanation by Mason has been adopted by all editors, I believe, with the exception

My red Dominicall, my golden letter. 46
O that your face were full of Oes.
Qu. A Pox of that iest, and I beſhrew all Shrowes: 48

47. *were*] *were not ſo* Q, Pope et seq.
Oes] *O's* Cap. et seq.
48. Qu.] Quee. Q. Prin. Ff, Rowe, Pope, Coll. Sing. Sta. Wh. Ktly. Cath. Theob. et cet.
48. *A*] Om. Pope, +, Var. '73. '78, '85.
I] Om. Cap. Ran. Mal. Steev. Var. '03, '13, Knt, Dyce ii, iii.
beſhrew] *beſhrow* Q, Ktly.
Shrowes] *shrews* Rowe, +, Wh. i.

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of Marshall, who follows Nicholson. In 1885 Dr B. NICHOLSON (in *N. & Qu.* VI, xi, 243) gave to 'pensals' a meaning differing from the one generally accepted. His note is as follows:—'Here and elsewhere it has not been sufficiently remembered that Shakespeare wrote not to be read but to be acted, in the course of which acting, due "action was to be suited to the word." He was, too, an actor well accustomed to the stage, and to the means to be used for attracting the attention and arousing the interest of his audiences. His words, therefore, were not merely illustrated by action, but sometimes, perforce, only to be explained thereby. As a known instance, I would refer to Malvolio's, "or play with [—] my some rich jewel." Here, too, I take it, action explains Rosaline's words. A pensil was a pendant flag, such as was borne on a spear near its point or blade. Rosaline, feigning to be much angered at the taunt, "Faire as a text B. in a Coppie booke"—and possibly taking her inspiration from the words "coppie *book*,"—puns on the words *pensil* and *pencil*, draws the latter from her "tables," or pocket-book, and couching it like a lance, makes one or two short steps in advance, crying, "Ware pensils. Ho!" . . . I may add that [line 47] shows that Shakespeare when he wrote the play, had in view the boy that he intended should play Rosaline,—a boy marked with small-pox pocks.' *Pencel*, WHITNEY (*Cent. Dict.*) gives as a contracted form of old French *pennoncel*, a small pennon or streamer attached to a staff, spear, or lance.

45. **How?**] DYCE (*Few Notes*, etc., p. 56): 'How' of the early copies is merely the old spelling of *ho*. It would be easy to adduce many instances of that spelling. So, in the last scene of *The Taming of a Shrew*, ed. 1594, the Tapster, finding Sly asleep, calls out, 'What *how* [*i. e.* ho], Slie! awake for shame' (which in the later eds. is erroneously altered to 'What *now*, etc.'). So, too, in *The History of Stukeley*, 1605, 'Are the gates shut alreadie? open *how* [*i. e.* ho].' Sig. E. 3. and afterwards, 'Some water, water *howe* [*i. e.* ho!].' . . . In the present passage 'ho' is, of course, equivalent to *cease, stop*,—a meaning which formerly it often bore. [In reference to Dyce's last assertion, R. G. White asks, 'has it ceased to bear that meaning in England?' Dyce, in his Second Edition, gathered other examples of the spelling 'how' for *ho*.]

46. **red Dominicall, my golden letter**] The letter, printed in red ink, used to denote the Sundays in a particular year. Of course, the allusion is to Catharine's fair complexion of mingled red and white. As a colour, gold is generally called red. Cf. 'Here lay Duncan, His Siluer skinne lac'd with his golden Blood.'—*Macbeth*, II, iii, 136.

47. **were full**] We should have fared badly with this line were it not for the Qto. As to 'Oes,' see Nicholson's note, just above, on 'pensals.'

48. **A Pox**] WHITNEY (*Cent. Dict.*): A mild imprecation; much used by the

But *Katherine*, what was ſent to you
From faire *Dumaine*?
Kat. Madame, this Gloue.
Qu. Did he not ſend you twaine?
Kat. Yes Madame: and moreouer,
Some thouſand Verſes of a faithfull Louer.

49, 50. One line, Theob. et seq.

49. *But*] Prin. *But* Theob.+, Cap. Var. Ran. Mal. Steev. Var. Knt, Hal. Dyce.

Katherine] QFf, Rowe, Pope, Han. Var. '21, Coll. Hal. Sing. Dyce, Sta. Wh. Cam. Glo. Om. Theob. Warb. et cet.

49, 50. *to you From faire*] *you from* Han. Ritson.

53. *Madame: and moreouer*] *Madam, that he did; and sent moreover*, Han. Cap.

old Dramatists. [Evidently suggested by the reference to small-pox in the preceding line. THEOBALD, believing that this expression is unworthy of the dignified Princess, gives the line to Katherine, and has been followed by some of the best editors. But I think the original text is correct; the Queen wishes to end the little war of words, and impartially to condemn both sides; therefore, it is that she beshrews '*all* Shrowes,'—both Rosaline and Katherine.—ED.]

48. **I beshrew**] LETTSOM (ap. Dyce ii): In 29 out of 31 examples, in Shakespeare, 'beshrew' is a mere exclamatory imprecation. Here the pronoun apparently disturbs the metre; but there appears to be a still more serious ground of suspicion in the construction. It seems against natural grammar to connect with a copula an imprecation and an assertion.

48. **Shrowes**] The spelling and rhyme in the present passage are alone almost sufficient to determine the pronunciation of this word, without the examples collected by WALKER (*Crit.* i, 158). 'Beshrew' is consistently spelled 'beshrow' in the Qto; had the Folio been set up from the Qto's printed page, it is, I think, inconceivable that the hand of the compositor should not have obeyed his eye. That the verb was pronounced as it is spelled in the Qto, we have proof in *Mer. of Ven.* (III, ii, 15), where Portia says, according to F_1F_2 and Q_2, 'Beshrow your eyes.'—ED.

54. **of a faithfull Louer**] It is not easy to decide whether this means that the verses are *from* a faithful lover or that they are *concerning* a faithful lover. On the decision will depend what we may suppose to be Katherine's opinion of Dumain, namely: whether she believes the hypocrite to be Dumain himself or only the poet whose verses he had translated. Possibly, WALKER accepted the latter view; he asks (*Crit.* iii, 42): 'does "of" mean *concerning*?' But THEOBALD takes the former. In a letter to Warburton (Nichols, *Illust.* ii, 628) after courteously rejecting Warburton's proposed substitution of *Apocrypha* for 'hypocrisie,' Theobald thus paraphrases the whole passage:—'"Dumaine," says Katherine, "has sent me some thousands of verses as from a faithful lover"; that is, he has translated a huge quantity of hypocrisy into verse; but the verse is so vilely composed, that it is at best but profound simplicity.' I prefer to believe that Katherine did not impute the hypocrisy to Dumain, but to the imaginary lover, concerning whose faithfulness Dumain had vilely compiled 'some thousand verses,' and that, if Katherine throughout wilfully exaggerated, which is almost certain, Dumain was at fault merely in taste, not in heart.—ED.

A huge tranſlation of hypocriſie,
Vildly compiled, profound ſimplicitie.
Mar. This, and theſe Pearls, to me ſent *Longauile.*
The Letter is too long by halfe a mile.
Qu. I thinke no leſſe : Doſt thou wiſh in heart
The Chaine were longer, and the Letter ſhort.
Mar. I, or I would theſe hands might neuer part.
Quee. We are wiſe girles to mocke our Louers ſo.
Roſ. They are worſe fooles to purchaſe mocking ſo.
That ſame *Berowne* ile torture ere I goe.
O that I knew he were but in by th'weeke,
How I would make him fawne, and begge, and ſeeke,
And wait the ſeaſon, and obſerue the times,
And ſpend his prodigall wits in booteles rimes.
And ſhape his ſeruice wholly to my deuice,

55. *huge*] *hudge* Q.
56. *Vildly*] *vilely* Han.
compiled] *compil'd* Ff, Rowe.
57. *Pearls*] *Pearle* Q.
59. *wiſh*] *not wiſh* QFf et seq.
60. *ſhort.*] *ſhort ?* Ff et seq.
62. *mocke...ſo.*] *make...sport.* Anon. ap. Cam.
ſo.] *for't* Theob. Warb. Johns.
65. *th'weeke*] QFf, Rowe,+, Wh. i. *the week* Cap. et cet.
69. *wholly to my deuice*] Q. *all to my beheſts* Ff (*behefts* F_4), Rowe,+, Cap. Var. *all to my beheſt* Cap. conj. Ran. *wholly to my hests* Knt conj. Dyce, Walker, Sta. Cam. Glo. Ktly. *wholly to my behests* Mal. et cet.

61. **hands might neuer part**] CAPELL (p. 211) : Maria's words spring from having her 'chain' in both hands, or twisted (perhaps) about them in a womanish wantonness, at the time she is speaking them.—HERTZBERG suggests as a possible paraphrase : 'I would that these hands might never part, which would be certainly necessary if I should have to give one of them to a husband.'

65. **in by th' weeke**] CAPELL (p. 211) : Rosaline states the degree of servitude in which she wishes to see Biron ; and her expression of 'being in by the week' imports a slavish one, the servitude of one that is hired.—STEEVENS, who also gives this same interpretation, remarks that the expression was a common one, and refers to *Vittoria Corombona :* '*Lawyer.* What, you are in by the week? so, I will try now whether thy wit be close prisoner.'—p. 54, ed. Dyce.—HALLIWELL : In other words, ensnared in my meshes, imprisoned in my bonds. The phrase was not a very unusual one, but its origin is obscure. '*Captus est ;* he is taken, he is in the snare, he is in for a byrd, he is in by the weeke,' MS dated 1619. 'Alas ! good gentleman, he is served but ill ; In fayth, he is in now by the weeke.'—*Wapull's Tyde Taryeth no Man, a Commody,* 1576.—STAUNTON : As used in the text, it meant, I suspect, *deeply in love,* applied to a love-sick person. In this sense it occurs in *Ralph Roister Doister,* 1550, '*M. Merrygreek.* He is in, by the week ; we shall have sport anon.'—I, ii, near the beginning.

69. **to my deuice**] The rhyme supplied by the Ff speaks so decisively against this reading of the Folio and Qto that not an editor has ventured to disregard it.—

And make him proud to make me proud that iefts. 70
So pertaunt like would I o'refway his ftate,

70. *that iefts*] *with jefts* Ff, Rowe, +. *that jest* Cap. conj. Ran.

71. *pertaunt like*] Ff, Rowe, Pope. *perttaunt like* Q. *potently* Coll. (MS) ii, iii. *potent-like* Sing. Hal. Dyce ii, iii, Rlfe. *persaunt-like* Wh. i. *perttaunt-like* Cam. Glo. *pert-taunt-like* Anon. ap. Cam. *pot'ntate-like* Bailey. *pert'nently* Cartwright. *planet-like* Orger. *Parcæ-like* or *Termaunt-like* Hertzberg conj. *pertly* Furnivall. *portent-like* Han. et cet. (Obelised in Glo.)

CAPELL (p. 211) thinks that if the line mean '"make him proud to make me proud" by praises who am only making a *jest* of him,—the line's final word must be "jest" and "behest" the rime to it.'—MALONE, between whom and Steevens there was a chronic quarrel over the value of the Second Folio's text, observes, 'the emendation was made by the editor of the Second Folio, and is one of the very few corrections of any value to be found in that copy.' Unfortunately, Malone, whose ear for rhythm was none of the best, did not adopt the exact text of F_2, but welded 'behests' into the First Folio's line, much to the injury of the rhythm.—KNIGHT suggested *hests*, which is unobjectionable on the score of rhythm, and has been since adopted by some of the best editors.—STEEVENS quotes from the *Edinburgh Magazine* for Nov. 1786, a paraphrase of the next line:—'I would make him proud to flatter me who make a mock of his flattery,' which is more concise than Capell's.

70. **make him . . . make me . . . that iests**] SINGER (ed. ii) reads, 'And make *me* proud to make *him* proud that jests,' and observes that 'the meaning appears to be, "He should make me proud in order to find himself a source of pride in jesting for my amusement."' [For other instances where a verb after a relative is 'in the *third* person, though the antecedent be in the *first*,' see ABBOTT, § 247 (2).]

71. **pertaunt like**] THEOBALD reads *pedant-like*, which he thinks makes good sense, meaning, 'in a lordly, controlling manner.'—HANMER reads *portent-like*, with the brief note that '*portents* have been always look'd upon not only as the *tokens* and *signals*, but the *instruments* also of *Destiny*.' This emendation has received the widest acceptance.—LETTSOM (Walker, *Crit.* i, 28, footnote) says he believes that Shakespeare 'always accents *portent* on the last syllable,' and adds, 'this seems fatal to' Hanmer's emendation. The *Cambridge Editors* attribute this emendation to Warburton, and undoubtedly they had due authority, but I have failed to find it unless it be in the fact that Warburton so reads in his text, and, in his note, makes no reference to the Oxford Editor. WARBURTON asserts that, 'in old farces . . . the *Fool* of the farce is made to employ all his strategems to avoid Death or *Fate*. . . . To this Shakespeare alludes in *Meas. for Meas.* III, i, **11**, "merely thou art Death's fool," etc. Read *portent*-like, *i. e.* "I would be his fate or destiny and like a portent hang over and influence his fortunes.'" This positive assertion with regard to 'the old farces' is without foundation. Warburton possibly confounded them with a 'Dance of Death.' At all events, he so far imposed on CAPELL that the latter accepted Death and the Fool, but transferred them from 'old farces' to a Pageant, 'using *pageant* for scenical representation in general.' No one, however, has accepted his interpretation, and '*pageant*-like,' in his text, still stands without a follower.—SINGER (ed. i, 1826) made the next change, by reading '*potent*-like,' which he explains as *tyrant*-like, and appeals to 'potents' used for *potentates* in King John, II, i, 358. This emendation WALKER (*Crit.* i, 28) independently

That he ſhold be my foole, and I his fatc. 72
Qu. None are ſo ſurely caught, when they are catcht,
As Wit turn'd foole, follie in Wiſedome hatch'd: 74

72. *fatc*] F_1.
74. *foole, follie...hatch'd:*] Q. *foole: folly...hatch'd*, Ff, Rowe i. *fool; a folly...hatch'd* Rowe ii. *fool; folly... hatch'd* Pope, Han. *fool; folly,... hatch'd* Theob. et seq. (subs.)

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suggested, and DYCE adopted it in his Second and Third Editions, 'although,' as he says, 'not perfectly satisfied that it is Shakespeare's word.'—COLLIER'S MS has *potently*, which Collier adopted in both his Second and Third Editions, but to no second editor has it seemed the proper word, albeit Collier says, 'it has every appearance of fitness.' 'The original,' he goes on to say, 'seems to have been a misprint, or a mishearing, of a word which the compositor or scribe did not clearly understand.'—R. G. WHITE (ed. i) reads '*persaunt*-like,' and defines it as *sharply, keenly*. 'The word, from *pierce* (formerly written *perse*) was often so used. The original has "pertaunt," with the very easy error of a *t* for a long *ſ*. . . . Collier's *potently* affords a good sense, but it differs too widely from the original, and does not suit the caustic Rosaline so well as *persaunt*.'—MARSHALL'S note on this passage is striking. 'Gifford,' he says, 'in a note on Jonson's *Masque of Christmas*, apropos of the game "Post and Pair," gives an extract from a scarce volume of poetry by John Davies, called *Wittes Pilgrimage*:—"*Mortall Life compared to Post and Pare.* Some having lost the double Pare and Post, Make their advantage on the *Purrs* they haue; [*On indirect helpes*] Whereby the Winners winnings all are lost, Although, at best, the other's but a knaue. PUR *Ceit* deceaues the expectation Of him, perhaps, that tooke the stakes away; Then to PUR *Tant* hee's in subiection, For Winners on the Losers oft do play." The expression,' adds Marshall, 'is very remarkable, and it is just possible that the reading of the old copies is right after all. "So, *by taunts, as it were* could I o'ersway his state." The meaning of the word *pur*, though mentioned in several places in connection with the game, is a mystery.' [It completely baffled Gifford, he acknowledged that he was 'fairly at fault.' I doubt that any editor has ever been completely satisfied with the emendation he has himself adopted, be it his own or another's. One objection lies, it seems to me, against every emendation that has been proposed, except White's *persaunt*, which is objectionable on other grounds. This objection is that, instead of proposing an unusual, rare expression which would probably puzzle a compositor, a simple common word is offered with which no compositor would be likely to find difficulty. Marshall is come, I think, the nearest to solving the difficulty, and he does it by showing, if the Hibernicism may be allowed, that with our present knowledge it is insoluble. In Gifford's quotation from Davies the very word 'pertaunt' is found thinly disguised by the spelling, *pur tant*; what its meaning is, we shall not know until further research in regard to the games of Elizabethan days reveals it to us. In the meanwhile, it seems to be safer to retain the original reading with a confession of our complete ignorance of its drift.—ED.]

73. **None are so**, etc.] JOHNSON: These are obseruations worthy of a man who has surveyed human nature with the closest attention.

73. **caught . . . catcht**] ABBOTT (§ 344): 'Caught' seems here to be distinguished as an adjective from the participle 'catched.'

Hath wiſedoms warrant, and the helpe of Schoole,
And Wits own grace to grace a learned Foole?
Roſ. The bloud of youth burns not with ſuch exceſſe,
As grauities reuolt to wantons be.
Mar. Follie in Fooles beares not ſo ſtrong a note,
As fool'ry in the Wiſe, when Wit doth dote:
Since all the power thereof it doth apply,
To proue by Wit, worth in ſimplicitie.

Enter Boyet.

Qu. Heere comes *Boyet*, and mirth in his face.
Boy. O I am ſtab'd with laughter, Wher's her Grace?
Qu. Thy newes *Boyet?*
Boy. Prepare Madame, prepare.
Arme Wenches arme, incounters mounted are,

75. *Schoole,*] QFf, Rowe, Pope, Han. Cap. Coll. Hal. Dyce, Wh. i, Cam. Ktly, Glo. *school;* Theob. et cet.

76. *Wits owne*] *Wits one* Q_2.
Foole?] *Foole.* QF_4 et seq.

77. *with ſuch*] *in ſuch* F_3F_4, Rowe, +.

78. *grauities*] *gravity's* Theob. ii et seq.
wantons be] *wantoneſſe* Ff et seq.

79. *ſtrong*] *ſtrange* F_3F_4, Rowe.

80. *fool'ry*] Ff, Rowe, +, Wh. i. *foolrie* Q. *foolery* Cap. et cet.

Scene IV. Pope, +.

84. *mirth*] Ff, Rowe. *myrth is* Q, Pope et seq.

85. *ſtab'd*] *ſtable* Q.
laughter,] *laughter;* Theob. Warb. Johns. *laughter!* Cap. et seq.

87. *Madame*] F_2, Cap. *Maddame* Q. *Madam* F_3F_4 et cet.

88. *arme,*] *arm;* Theob. +. *arm!* Cap. et seq.
incounters] QFf, Rowe, Pope, Han. *encounterers* Coll. ii, iii (MS). *encounters* Theob. et cet.

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78. **wantons be**] The emendation of F_2 is unshunnable.

84. **mirth in**] The rhythm here demands the text of the Qto.

85. **stab'd**] COLLIER (ed. i) pronounces this 'an awkward and unusual expression'; HALLIWELL quotes as 'a similar expression':—'Sad souls are slain in merry company.—*Rape of Lucrece*, 1110; KEIGHTLEY (*Exp.* 110) conjectures that 'perhaps it should be *stuff'd*.' These three opinions prove, it is to be feared, that the writers failed to understand the meaning of the passage; BARRON FIELD (*Sh. Soc. Papers*, ii, 56) rightly interpreted the word 'stabb'd' by 'the *stitch* in the side, which is sometimes brought on by laughter.'—ED.

87. **Madame**] WALKER (*Crit.* iii, 43): *Possibly, madâme*, here and in some other passages of the play. This word is frequently accented on the latter syllable by Jonson, *e. g. Magnetic Lady*, II, i, '—No, but your parson says he knows, madam.'—*Sad Shepherd*, pp. 254, 285, 286, ed. Gifford. If this be the pronunciation here, it must be on account of its being addressed to a *French* princess. [Walker is very probably right. Rosaline thus accents it in line 6, above, where it is spelled 'Madam.']

88. **incounters**] COLLIER (ed. ii) adopts in his text the emendation of his MS,

Againſt your Peace, Loue doth approach, diſguis'd:
Armed in arguments, you'll be ſurpriz'd.
Muſter your Wits, ſtand in your owne defence,
Or hide your heads like Cowards, and flie hence.
Qu. Saint *Dennis* to S. *Cupid*: What are they,
That charge their breath againſt vs? Say ſcout ſay.

89. *Peace, Loue ... diſguis'd:*] Ff. *Peace Loue ... diſguyſ'd:* Q. *Peace, Love ... disguis'd*, Rowe, Pope, Han. *peace: Love...disguis'd*, Theob. Warb. et seq.
90. *arguments,*] *arguments;* Theob. Warb. et seq.
93. Dennis] *Venus* Brae. *S.*] *Saint* F_4. Cupid:] *Cupid!* Warb. et seq.
94. *their breath*] *the breach* Coll. ii, iii (MS).

encounterers, and notes that those who support the usual reading 'have not told us in what way "encounters" could be mounted.'—DYCE (ed. ii) thus proceeds to tell the way:—'In *Ant. & Cleop.* II, ii, 46, Mr Collier prints, "[I] have my learning from some true *reports*, That drew their swords with you:" but, to be consistent, he ought to have printed "some true *reporters*," and to have observed in a note "that those who support the old reading have not told us in what way *reports* could draw their swords."—Compare, too, "To rouse his *wrongs*, and chase them to the bay." —*Richard II:* II, iii, 128; "Nay, Warwick, single out some other *chase*;"—*3 Hen. VI:* II, iv, 11; and "Which are to France the spies and *speculations* Intelligent of our state,"—*Lear*, III, i, 24. To conclude: in all these five passages, by a usage not uncommon with poets, the abstract is put for the concrete,—"encounters" for *encounterers*, "reports" for *reporters*, "wrongs" for *wrongers*, "chase" for *object of chase*, and "speculations" for *speculators*.'—BRAE (p. 102): Collier's correction has evidently arisen from ignorance of the meaning of 'mounted' in this place, which is, *arranged* or *got up*. . . . It means that 'encounters' are *on foot*.

93. **Saint Dennis**] JOHNSON: The princess of France invokes, with too much levity, the patron of her country, to oppose his power to that of Cupid.—MONCK MASON: This was not her intention. Being determined to engage the King and his followers, she gives for the word of battle, 'St. Dennis,' as the King, when he was determined to attack her, had given for the word of battle, 'St. Cupid.'

94. **charge their breath**] COLLIER (ed. ii): The Princess speaks figuratively, a mode of expression not always understood. Such was the case with the old printer, and he therefore composed 'their breath' for *the breach* [an emendation of Collier's MS, which Collier adopts]. Boyet had first introduced the military allusion, 'Arm, wenches, arm!' and the Princess carries it on by supposing herself and her ladies in a state of siege, and that the *breach* is about to be charged against them.—R. G. WHITE (*Sh.'s Scholar*, p. 52): [Collier's emendation is given] in the face of the very announcement to which the Princess replies, and in which Boyet says that 'Love doth approach disguis'd, Armed in *arguments*: you'll be surpris'd. Muster *your wits*,' etc. What would have been the confusion of the Old Corrector if the text had been, 'What are they that *tilt their tongues* against us?' instead of 'charge their breath,' which it might well have been. In that case he certainly would have changed it to 'what are they that tilt *with tongs* against us?'—which is a fair type of the literal sort of emendation with which Mr Collier's folio furnishes us.—SINGER (*Sh. Vindicated*, etc., p. 24): The encounters with which the ladies are threatened

Boy. Vnder the coole ſhade of a Siccamore,
I thought to cloſe mine eyes ſome halfe an houre:
When lo to interrupt my purpos'd reſt,
Toward that ſhade I might behold addreſt,
The King and his companions: warely
I ſtole into a neighbour thicket by,
And ouer-heard, what you ſhall ouer-heare:
That by and by diſguis'd they will be heere.
Their Herald is a pretty knauiſh Page:
That well by heart hath con'd his embaſſage,
Action and accent did they teach him there.
Thus muſt thou ſpeake, and thus thy body beare.
And euer and anon they made a doubt,
Preſence maieſticall would put him out:
For quoth the King, an Angell ſhalt thou ſee:
Yet feare not thou, but ſpeake audaciouſly.
The Boy reply'd, An Angell is not euill:
I ſhould haue fear'd her, had ſhe beene a deuill.

95. *Siccamore*] *Siccamone* Q. *Sycamore* Rowe. *sysamore* Glo. (misprint.)
99. *companions: warely*] *companions warely* Q. *companions: warily* Ff.
101. *ouer-heard*] *ouer hard* Q.
102. *they*] *thy* Q.
104. *embaſſage,*] *embaſſage* Q. *embassage.* Rowe et seq. (subs.)
107. *doubt,*] *doubt* Coll. Dyce, Wh. Cam. Glo.
109. *ſhalt*] *ſhall* F_2.

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are *encounters of words, a wit combat.*—DYCE (ed. ii) pronounces the emendation of the MS Corrector 'most absurd,' and refers to *Much Ado*, V, i, 'Sir, I shall meet *your wit* in the career, an you *charge it against me.*'

95. **coole shade of a Siccamore**] ELLACOMBE (*The Seasons of Sh.'s Plays*, New Sh. Soc. *Trans.* 1880–6, p. 72): The general tone of the play points to the full summer, the very time when we should expect to find Boyet thinking 'to close his eyes . . . under the cool shade of a sycamore.'

98. **addrest**] MURRAY (*N. E. D.*): † 5. To make straight the course or aim of (anything); to direct, to aim (a missile). *Obsolete*, except as a technical phrase in *Golf*, 'to address the ball.' Compare *Twelfth Night*, 'Address thy gait unto her,'—I, iv, 15.

100. **by**] ABBOTT (§ 145): We still use 'by' as an adverb after *close*, *hard*, etc., but we should scarcely say 'into a neighbour thicket *by*.'

104. **con'd**] Frequently used by Shakespeare in the especial sense of an actor's learning his part.

108. **Presence maiesticall**] 'This is well conceived,' as Warburton would say, to show how completely the King is become subject to love; in thinking of the Princess, he forgets the effect of his own presence majesticall.—ED.

110. **audaciously**] See, for definition, V, i, 6.

With that all laugh'd, and clap'd him on the ſhoulder,
Making the bold wagg by their praiſes bolder.
One rub'd his elboe thus, and fleer'd and ſwore,
A better ſpeech was neuer ſpoke before.
Another with his finger and his thumb,
Cry'd *via.* we will doo't, come what will come.
The third he caper'd and cried, All goes well.
The fourth turn'd on the toe, and downe he fell:
With that they all did tumble on the ground,
With ſuch a zelous laughter ſo profound,
That in this ſpleene ridiculous appeares,
To checke their folly paſſions ſolemne teares.
Quee. But what, but what, come they to viſit vs?
Boy. They do, they do ; and are apparel'd thus,

115. *elboe*] *elbow* Q.
117. *thumb*] *thume* Q.
123. *ſpleene*] *scene* Sing. (MS). *ridiculous*] *ridiculous*, F_3F_4.
124. *folly paſſions ſolemne*] Q_2. *follie paſhions ſolembe* Q. *folly paſſions, ſolemne* Ff, Rowe. *folly, passions, solemn* Pope. *folly with passion's solemn* Han. *folly, passion's sudden* Sing. (MS) Coll. iii (MS). *folly's passion, solemn* Sta. conj. *folly, passion's forced* Kinnear. *folly, passion's solemn* Theob. et cet.
124. *teares*] *tear* Cap. conj. (*Notes*, 216).
126. A lost line here indicated, Ktly.

115. **fleer'd**] BRADLEY (*N. E. D.*): 1. To make a wry face, distort the countenance; to grin, grimace.

118. **via**] See line 143 in the preceding scene.

119–121. **The third . . . on the ground**] We must bear in mind who it is that thus reports the conduct of the king and his companions, and that he had ample inducement to exaggerate their gestures and make their mirth ridiculous.—ED.

123. **spleene ridiculous**] JOHNSON: That is, a ridiculous *fit* of laughter. [See III, i, 81.]

124. **passions solemne teares**] THEOBALD'S paraphrase is somewhat exaggerated:—'They cried as heartily with laughing, as if the deepest grief had been the motive.' He also quotes from *Mid. N. D.* V, i, 75: '—made mine eyes water; But more merrie teares the passion of loud laughter Neuer shed.' Here both SINGER'S MS Corrector and COLLIER'S have substituted *sudden* for 'solemne,' and STAUNTON pronounces it, 'at least, a very plausible suggestion.'—DYCE quotes Staunton without dissent. To me *sudden* seems inappropriate; first, the contrast between 'ridiculous' and 'solemne' is disregarded, and, secondly, the idea is conveyed that the tears are those which follow an outburst of anger; whereas, 'passion' here means, I think, *suffering*, where 'tears' are always 'solemn.'—ED.

126, 127. **thus . . . gesse**] R. G. WHITE (ed. i) conjectured that a line is lost after 'gesse,' unless 'gesse forms a triplet with the two preceding lines,' which, as he says, is less probable.—WALKER (*Crit.* i, 71) supposed that the missing line followed 'thus.' 'The want of a rhyme,' he observes, 'would not of itself prove that a line is lost; for isolated lines sometimes occur in the midst of rhyming couplets; but

Like *Muſcouites*, or *Ruſſians*, as I geſſe. 127
Their purpoſe is to parlee, to court, and dance,
And euery one his Loue-feat will aduance, 129

127. *as*] *or* F_2. *and* F_3F_4.
128. *parlee, to court,*] QF_2. *parlee, court,* F_3F_4. *parley, court,* Rowe, Var. '73. *parley, court* Pope, +. *parle, to court* Cap. et cet.
129. *Loue-feat*] Q_1Ff. *Loue-feat* Q_2. *love-suit* Coll. ii, iii (MS), Hal. Sing. Dyce, Wh. Ktly.

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the words "apparell'd thus" surely require something more like an ἐπεξήγησις [detailed account] than what follows.' 'Note the distinction,' he adds parenthetically, between "Muscovites" and "Russians." Butler, *Hudibras*, P. i, c. ii, 265, if not meant for burlesque,—"He was by birth, some authors write, A Russian, some a Muscovite."' If a line be lost, the gap is more likely to be after 'thus' than 'gesse.' —TIESSEN (*Eng. Studien*, ii, p. 189, 1878) kindly supplies the missing line: 'Hats furr'd, bootes pik'd, in long and motley dress.'

127. **Muscouites, or Russians**] RITSON: A mask of Muscovites was no uncommon recreation at court long before our author's time. In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament-chamber at Westminster: 'came the lorde Henry, Earle of Wiltshire, and the lorde Fitzwater, in twoo long gounes of yellowe satin travarsed with white satin, and in every bend of white was a bend of crimosen satin after the fashion of Russia or Ruslande, with furred hattes of grey on their hedes, either of them havyng an hatchet in their handes, and bootes with pykes turned up.'—Hall, *Henry VIII.* p. 6. This extract may serve to convey an idea of the dress used on the present occasion by the King and his lords at the performance of the play.—SIDNEY LEE (*Gent. Mag.* Oct. 1880, p. 454): From the Princess's description of the Muscovites dress as 'shapeless gear,' we are inclined to doubt if Shakespeare followed Hall at all, nor do we think that Shakespeare's audience would have very keenly appreciated this needless reminiscence of a comparatively unimportant event more than eighty years old. We believe that the introduction of the Russians was due to more recent occurrences. [See *Appendix, Source of the Plot.*]

128. **to parlee**] Inasmuch as the rhythm is here defective, I prefer to omit the reduplicated 'to' before 'court' rather than change the smooth disyllable 'parley' into the stiff monosyllable 'parl.' Moreover, 'parlee' is the same word which Boyet uses in reminding the Princess of her purpose in coming to Navarre.—II, i, 8.—ED.

129. **Loue-feat**] COLLIER (ed. ii): Here we encounter a welcome emendation in the MS, namely, 'love-*suit*' for 'love-feat.' The old printer mistook the long *s* for *f*, and composed 'feat' for *ſuit*. [The same emendation occurred independently to WALKER (*Crit.* i, 71, and ii, 297), who asks pertinently, 'What can *advancing a love-feat* mean?'—BRAE (p. 103) gives the only answer that has been made. 'Love *feat* carries on,' he says, 'the idea of mimic warfare that pervades the whole description,—no person of taste would wish to change it.' In spite of this sweeping ban, some of the best and most cautious editors have adopted 'love-*suit*,' for which there is, I think, a corroboration, hitherto unnoticed, in the Princess's reply where she says that 'not a man of them shall have the grace, Despite of *suit*, to see a lady's face.'—ED.]

Vnto his ſeuerall Miſtreſſe: which they'll know
By fauours ſeuerall, which they did beſtow.
Queen. And will they ſo? the Gallants ſhall be taskt:
For Ladies; we will euery one be maskt,
And not a man of them ſhall haue the grace
Deſpight of ſute, to ſee a Ladies face.
Hold *Roſaline*, this Fauour thou ſhalt weare,
And then the King will court thee for his Deare:
Hold, take thou this my ſweet, and giue me thine,
So ſhall *Berowne* take me for *Roſaline*.
And change your Fauours too, ſo ſhall your Loues
Woo contrary, deceiu'd by theſe remoues.
Roſa. Come on then, weare the fauours moſt in ſight.
Kath. But in this changing, What is your intent?
Queen. The effect of my intent is to croſſe theirs:
They doe it but in mocking merriment,
And mocke for mocke is onely my intent.
Their ſeuerall counſels they vnboſome ſhall,
To Loues miſtooke, and ſo be mockt withall.
Vpon the next occaſion that we meete,
With Viſages diſplayd to talke and greete.

130. *ſeuerall*] *sev'ral* Theob. ii, Warb. Johns.
131. *ſeuerall*] *ſev'ral* F_4, Rowe, +.
133. *Ladies;*] *Ladies*, F_4 et seq.
maskt,] *maskt:* F_3F_4 et seq.
140. *your*] *you* Q, Cap. Mal. Steev. Var. Coll. Sing. Dyce i, ii, Cam. Ktly, Glo.
too] *two* Q.
144. *The effect*] *Th' effect* Theob. Warb. Johns. Dyce ii, iii.
intent is ... theirs:] *intent's... theirs quite;* Voss.
145. *mocking merriment*] *mockerie merement* Q. *mockery, merriment* Coll. i, ii.
147. *counſels*] *councils* Rowe ii, +, Var. '73.
148. *withall.*] QF_2. *withal:* F_3F_4, Rowe. *withal* Dyce, Cam. Glo. *withal*, Pope et cet.
149, 150. *meete, ... diſplayd*] QF_2. *meet ... diſplayed* F_3F_4, Rowe, Pope, Han. *meet,...display'd*, Theob. ii et cet.

132. **will they so?**] FRANZ (§ 296): 'So,' which, after auxiliary verbs, resumes a predicate idea of any kind whatsoever, is now almost wholly abandoned in ordinary speech. It is also disused at present, under the same conditions, in questions which are asked merely to have a previous assertion reaffirmed, and, inasmuch as they neither expect nor demand an answer, are equivalent to a weak exclamation [as in the present instance].

140. **your Fauours**] The Queen having exchanged favours with Rosaline, she now addresses Katherine and Maria. I can see no urgent reason why 'your' of the text should be changed into *you* of the Qto.—ED.

148. **withall.**] Whether or not there should be a comma here is doubtful. A full stop is certainly wrong.

Roſ. But ſhall we dance, if they deſire vs too't?
Quee. No, to the death we will not moue a foot,
Nor to their pen'd ſpeech render we no grace:
But while 'tis ſpoke, each turne away his face.
Boy. Why that contempt will kill the keepers heart,
And quite diuorce his memory from his part.
Quee. Therefore I doe it, and I make no doubt,
The reſt will ere come in, if he be out.
Theres no ſuch ſport, as ſport by ſport orethrowne:
To make theirs ours, and ours none but our owne.
So ſhall we ſtay mocking entended game,
And they well mockt, depart away with ſhame. *Sound.*

154. *his*] Q. *her* Ff et seq.
155. *contempt*] *attempt* Rowe. *keepers*] Ff, Rowe. *ſpeakers* Q, Pope et seq.
157. *doubt*,] *doubt* Rowe ii. Pope, Han. Dyce, Cam. Glo.
158. *ere*] *ne're* Ff et seq. (subs.)
161. *ſtay mocking*] *stay, mocking* Theob. et seq.
162. Sound.] Sound Trom. Q_1.

149. **that we meete**] For the use of 'that,' equivalent to *when*, see FRANZ, § 401.

151. **desire vs too't**] FRANZ (§ 499, *Anmerkung*): Formerly, after verbs, like *desire*, *entreat*, the end or object to be obtained by desire or entreaty, could be included in a neuter pronoun after *to*; but at the present time, we expect, in such cases, an infinitive. Thus 'desire us to't' is equivalent to *desire us to do so*. Compare *Lear*, II, ii, 106,—'which, for my part, I will not be, though I should win your displeasure to entreat me *to't*,' which is equivalent to *to be so*.

154. **his**] Again the Second Folio makes the due correction.

155. **the keepers**] No voice can be raised, I think, in preference of this reading to that of the Qto: *speakers*.—KNIGHT (ed. ii): The expression '*kill* the speaker's heart' reminds us of the homely pathos of Dame Quickly, with reference to Falstaff, 'The King has killed his heart.'—*Henry V.*: II, i.

158. **will ere**] Again we are indebted to the Second Folio.

161. **we stay mocking intended game**] DANIEL (p. 29): Read 'we stay *of* mocking *th*' intended game'; meaning, we shall stay or put a stop to their intended game of mocking. The usual reading, in which a comma is placed after 'stay,' must mean,—we shall *stay here* mocking the intended game, and they shall *depart away* with shame, having been well mocked. Note that a little before the Princess says [lines 144–146].—MARSHALL [who punctuates 'we stay, mocking, intended game']: Is not the sense 'So shall we stop, by our mocking, their intended game or sport?' The next line seems to indicate that this is the right way of 'stopping' the passage, for it furnishes a complete contrast: 'And they, well mock'd, depart away with shame.' [The excellent interpretation of Daniel can be accepted only at the cost of the antithesis between 'staying' and 'departing.' Whether or not its adoption is worth this price must be left to the student's choice. With Theobald's comma, the meaning is as Daniel says:—'we shall remain as mockers, and they will depart as mocked.'—ED.]

Boy. The Trompet ſounds, be maskt, the maskers come.

Enter Black moores with muſicke, the Boy with a ſpeech, and the reſt of the Lords diſguiſed.

Page. All haile, the richeſt Beauties on the earth.

Ber. Beauties no richer then rich Taffata.

Pag. A holy parcell of the faireſt dames that euer turn'd their backes to mortall viewes.

Scene V. Pope, +.

165. Enter...] Enter the King, Biron, Longavile, Dumain, and Attendants, disguised like Muscovites. Moth with Musick, as for a Masquerade. Rowe.

Black moores] Black-moores Q. Blackmoors F_3F_4.

167. Page.] Moth. Rowe et seq.

168. Ber.] Q_2. Berow. Q_1. Bir. Ff, Rowe, Pope, Knt ii, Coll. i, ii, Sing. Sta. Boyet. Theob. et cet.

169, 170. that ... viewes.] Separate line, Theob. et seq.

170. their backes to] *their—backs—to* Cap. et seq. (subs.)

165. **Enter**, etc.] HALLIWELL quotes from the *Revels' Accounts*, 1605:—'On Twelfe Night, the Queens Majesties Maske of Moures with Aleven Laydies of honour to accumpayney her majestie which cam in great showes of devises which thay satt in with exselent musike.' The quotation can be hardly called relevant beyond the repetition of 'Moures' and 'musicke.' Rowe's stage-direction has been substantially followed by all modern editors except DYCE (followed by the *Cambridge Edition* and the *Globe*) who restored the 'Blackamoors.'

168. **Ber. Beauties . . . Taffata**] THEOBALD (ed. ii): That is, the taffata masks they wore to conceal themselves. All the editors concur to give this line to Biron; but, surely, very absurdly; for he's one of the zealous admirers, and would hardly make such an inference. Boyet is sneering at the parade of their address, is in the secret of the ladies' stratagem, and makes himself sport at the absurdity of their proëm, in complimenting their beauty, when they were mask'd. It, therefore, comes from him with the utmost propriety.—KNIGHT, in his *First Edition*, follows Theobald; in his *Second Edition* he restores the line to Berowne, because Berowne 'is vexed at finding the ladies masked, and sees nothing "richer than rich taffata"'; in his *Second Edition, Revised*, he returns without comment to Boyet.—COLLIER, in his *First* and *Second Editions*, gives the line to Biron, because 'there is no reason for depriving him of it, and it is quite in his spirit'; in his *Third Edition*, he assigns it to Boyet, because 'in all probability it belongs to him.'—STAUNTON retains Berowne of the Folio, but marks it as an *Aside*.—DYCE: Theobald assigned the line to Boyet, and rightly beyond all doubt. Boyet here, as afterwards, catches at the words of Moth, in order to confuse him; hence the King exclaims [lines 374, 375]: 'A blister on his [*i. e.* Boyet's] sweet tongue with all my hart. That put Armathoes Page out of his part.' Biron, as the context shows, is now only full of anxiety that the address may be correctly spoken. [All reverence for the authority of the Folio in the distribution of speeches having by this time vanished into thin air, I think we may assign this speech according to our own best judgement. To me it seems more in keeping with the character of Boyet than of Berowne; and the speech of the King, quoted by Dyce, carries great weight.—ED.]

The Ladies turne their backes to him.
Ber. Their eyes villaine, their eyes.
Pag. *That euer turn'd their eyes to mortall viewes.*
Out
Boy. True, out indeed.
Pag. *Out of your fauours heauenly ſpirits vouchſafe*
Not to beholde.
Ber. Once to behold, rogue.
Pag *Once to behold with your Sunne beamed eyes,*
With your Sunne beamed eyes.
Boy. They will not anſwer to that Epythite,
You were beſt call it Daughter beamed eyes.
Pag. They do not marke me, and that brings me out.
Bero. Is this your perfectneſſe? be gon you rogue.
Roſa. What would theſe ſtrangers?
Know their mindes *Boyet.*
If they doe ſpeake our language, 'tis our will
That ſome plaine man recount their purpoſes.
Know what they would?
Boyet. What would you with the Princes?
Ber. Nothing but peace, and gentle viſitation.
Roſ. What would they, ſay they?

171. Om. Han. After *dames* in line 169, Johns. et seq.
backes] *back* F_3F_4.
172, 178. [Aside. Cap. Aside to Moth. Cam. Glo.
173. euer] euen Q.
175. Boy. *True*] Bir. *True* Ff, Rowe, Pope, Theob. Warb. Johns.
True] *True;* Rowe et seq.
176, 177. Prose, F_4, Rowe, Pope.
176. ſpirits] ſpirit Ff, Rowe, Pope.
179, 180. Sunne beamed eyes, ... Sunne beamed eyes.] ſun beamed-eyes, ...ſun-beamed eyes. F_4. *sun-beamed eyes—...sun-beamed eyes—* Rowe et seq. (subs.)
180. With ... eyes.] Boy. *With... eyes?* Gould.
181. Boy. *They*] Ber. *They* Ff, Rowe, Pope.
Epythite] $Q_2F_2F_3$. *Epythat* Q_1. *Epithete* F_4, Rowe.
182. *Daughter beamed*] *Daughter-beamed* Ff.
183, 184. [Aside. Cap.
184. [Moth withdraws. Cap.
185, 186. One line, Pope et seq.
185. *ſtrangers*] *ſtranges* Q_1.
186. Boyet.] F_1.
189. *they*] *thy* F_2.
would?] QFf, Rowe. *would.* Pope et seq.
190. *Princes*] *Princeſs* F_4 et seq.
192, 193. Om. Rowe i.

176. **spirits**] See, for the pronunciation, 'spirits,' IV, iii, 274.
182. **You were best**] For the construction, see ABBOTT, §§ 230, 352.
185. **Rosa.**] Rosaline here assumes, in regal style, the prerogatives and bearing of the Queen, whose favour she is wearing.—ED.

Boy. Nothing but peace, and gentle viſitation.
Roſa. Why that they haue, and bid them ſo be gon.
Boy. She ſaies you haue it, and you may be gon.
Kin. Say to her we haue meaſur'd many miles,
To tread a Meaſure with you on the graſſe.
Boy. They ſay that they haue meaſur'd many a mile,
To tread a Meaſure with you on this graſſe.
Roſa. It is not ſo. Aske them how many inches
Is in one mile? If they haue meaſur'd manie,
The meaſure then of one is eaſlie told.

197. *you on the*] Q_2Ff, Rowe. *her on the* Pope,+, Knt, Sing. Sta. *her on this* Q_1, Cap. et cet.
199. *this*] *the* Rowe ii, Pope, Han.
202. *eaſlie*] Qq. *eaſly* F_2. *eaſily* F_3F_4.

197. **a Measure**] REED: 'Measures' were dances solemn and slow. They were performed at court, and at public entertainments of the Societies of Law and Equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety for even the gravest persons to join in them; and, accordingly, at the revels which were celebrated at the Inns of Court, it has not been unusual for the first characters in the Law to become performers in *treading the measures*. See Dugdale's *Origines Juridiciales*. Sir John Davies, in his poem called *Orchestra*, 1622, describes them in this manner. 'But after these, as men more civil grew, He [*i. e.* Love] did more *grave and solemn Measures* frame; . . . Yet all the feet whereon these measures go, Are only Spondees, solemn, grave, and slow.' [p. 39, ed Arber.]—STAUNTON quotes from *Riche his Farewell to Militarie profession*, 1581: 'As firste for dauncyng, athough I like the measures verie well, yet I could never treade them aright, nor to use measure in any thyng that I went aboute, although I desired to performe all thynges by line and by leavell, what so ever I tooke in hande. Our galliardes are so curious, that thei are not for my daunsying, for thei are so full of trickes and tournes, that he which hath no more but the plaine sinquepace, is no better accoumpted of then a verie bongler; and for my part thei might assone teache me to make a capricornus, as a capre in the right kinde that it should bee. For a jeigge my heeles are too heavie; and these braules are so busie, that I love not to beate my braines about them. A rounde is too giddie a daunce for my diet; for let the dauncers runne about with as muche speede as thei maie, yet are thei never a whit the nier to the ende of their course, unlesse with often tourning thei hap to catch a fall; and so thei ende the daunce with shame, that was begonne but in sporte. These hornepipes I have hated from my verie youth; and I knowe there are many other that love them as well as I. Thus you maie perceive that there is no daunce but either I like not of theim, or thei like not of me, so that I can daunce neither.' [p. 4,—Reprint, *Shakespeare Society*.]

197. **with you**] Possibly, it is better to accept the reading of the Qto here, but it is not necessary.

202. **easlie**] Both WALKER (*Vers.* 188) and ABBOTT (§ 467) note that in this passage, as in others, *easily* is pronounced *eas'ly*, but were unaware that it is thus spelled in the Folio and Qto.—ED.

Boy. If to come hither, you haue meaſur'd miles,
And many miles : the Princeſſe bids you tell,
How many inches doth fill vp one mile?
Ber. Tell her we meaſure them by weary ſteps.
Boy. She heares her ſelfe.
Roſa. How manie wearie ſteps,
Of many wearie miles you haue ore-gone,
Are numbred in the trauell of one mile?
Bero. We number nothing that we ſpend for you,
Our dutie is ſo rich, ſo infinite,
That we may doe it ſtill without accompt.
Vouchſafe to ſhew the ſunſhine of your face,
That we (like ſauages) may worſhip it.
Roſa. My face is but a Moone, and clouded too.
Kin. Bleſſed are clouds, to doe as ſuch clouds do.
Vouchſafe bright Moone, and theſe thy ſtars to ſhine,
(Thoſe clouds remooued) vpon our waterie eyne.
Roſa. O vaine peticioner, beg a greater matter,
Thou now requeſts but Mooneſhine in the water.
Kin. Then in our meaſure, vouchſafe but one change.
Thou bidſt me begge, this begging is not ſtrange.
Roſa. Play muſicke then : nay you muſt doe it ſoone.
Not yet no dance : thus change I like the Moone.
Kin. Will you not dance? How come you thus e-
ſtranged?

204. *miles:*] *miles*, Knt, Coll. Hal. Dyce, Sta. Cam. Glo.
205. *doth*] QqFf, Rowe, Pope, Theob. Han. Warb. Cap. Var. '85, Cam. Glo. *do* Johns. et cet.
mile?] *mile.* Cap. et seq.
206, 208, 209. *weary*] *weerie* Q.
208. [Advancing. Cap.
218. *and*] *on* F_3F_4, Rowe, Pope.
221. *requeſts*] QFf, Rowe, Pope. *request'st* Theob. et seq.
222. *vouchſafe but*] *do but vouchſafe* Q, Cap. Var. Mal. Steev. Var. '03, '13, Coll. i, iii, Sta. Cam. Glo. *but vouchsafe* Marshall.
224. [Musick, and they make ready, as to dance. Cap.
225. *Not yet no dance:*] QFf, Rowe i. *Not yet, no dance* Rowe ii. *Not yet? no dance?* Pope, Theob. Warb. Johns. *Not yet? no dance:* Han. *Not yet! no dance!* Cam. Glo. *Not yet; no dance:* Cap. et cet.
226. *dance?*] *dance;* Rowe i. *dance,* Rowe ii.

220, 221. **matter . . . water**] ELLIS (p. 956) notes that 'water' again rhymes with 'matter' in *Lear*, III, ii, 81, 82; and with 'flatter' in *R. of L.* 1560.
221. **requests**] See 'disputes,' V, i, 65.
226. **come**] ABBOTT (§ 460) considers this as an instance of a dropped prefix, and prints it: 'How 'come you thus,' etc.

Roſa. You tooke the Moone at full, but now ſhee's changed?

Kin. Yet ſtill ſhe is the Moone, and I the Man.

Roſa. The muſick playes, vouchſafe ſome motion to it: Our eares vouchſafe it.

Kin. But your legges ſhould doe it.

Roſ. Since you are ſtrangers, & come here by chance, Wee'll not be nice, take hands, we will not dance.

Kin. Why take you hands then?

Roſa. Onelie to part friends.
Curtſie ſweet hearts, and ſo the Meaſure ends.

Kin. More meaſure of this meaſure, be not nice.

Roſa. We can afford no more at ſuch a price.

Kin. Priſe your ſelues: What buyes your companie?

229. *changed?*] QF_2F_3. *changed.* F_4.
230. Om. Cap. Line here marked as lost, Ktly.
231, 232. Roſa. *The...to it:*] Continued to King, Theob. et seq.
232. *Our...it.*] Given to Roſa., Theob. et seq.
233. *ſhould*] *ſhall* Rowe i.
235. *nice,*] QFf, Rowe, Pope. *nice.* Coll. ii, iii, Sing. Wh. i, Ktly. *nice;* Theob. et cet.
235. *hands,*] QFf, Rowe, Pope, Han. *hands.* Cam. Ktly, Glo. *hands;—* Theob. et cet.
236. *take you*] *take we* Q, Cap. Mal. Steev. Var. Knt, Coll. Hal. Sing. Dyce, Sta. Cam. Ktly, Glo.
239. *this meaſure*] *this meaſue* Q.
241. *Priſe*] *prize* F_4. *Price* Rowe i. *Prize* Rowe ii et seq.
241. *your ſelues*] *yourselves then* Ff, Rowe, +, Cap. Var. Ran. *you yourſelues* Q, Mal. et seq.

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230. **Yet . . . Man**] THEOBALD (ed. i): This verse about the Man in the moon, I verily believe to be spurious, and an interpolation [Capell omits it]; because, in the first place, the conceit of it is not pursued; and then it entirely breaks in upon the chain of the couplets, and has no rhyme to it. However, I have not ventured to cashier it. The line, 'The music plays, vouchsafe some motion to it' is given to Rosaline, but very absurdly. The King is intended to solicit the Princess to dance; but the ladies had beforehand declared their resolution of not complying. It is evident, therefore, that it is the King, who should importune Rosaline, whom he mistakes for the Princess, to dance with him. [Theobald gave, accordingly, this line to the King, and 'our eares vouchsafe it' to Rosaline. In the propriety of this distribution, all subsequent editors have acquiesced.]

236. **take you**] Possibly, 'take *we*' of the Qto is the better reading.

238. **Curtsie**] MALONE: Cf. *Tempest*, I, ii, 443, 'Curtsied when you haue, and kist.' [In *The Tempest* the curtsy is at the beginning of the dance; here, it is the signal for the end.—ED.]

239. **nice**] The King here quotes Rosaline's own word, (when she offers him her hand, line 235), as an excuse that, for a longer time, 'the cushions of his touch may press The maiden's tender palm.' The emphasis falls on 'be.'—ED.

241. **your selues**] The rhythm demands another syllable, which the Qto supplies.

Roſa. Your abſence onelie.
Kin. That can neuer be.
Roſa. Then cannot we be bought:and ſo adue,
Twice to your Viſore, and halfe once to you.
Kin. If you denie to dance, let's hold more chat.
Roſ. In priuate then.
Kin. I am beſt pleas'd with that.
Be. White handed Miſtris, one ſweet word with thee.
Qu. Hony, and Milke, and Suger:there is three.
Ber. Nay then two treyes, an if you grow ſo nice
Methegline, Wort, and Malmſey ; well runne dice :
There's halfe a dozen ſweets.
Qu. Seuenth ſweet adue, ſince you can cogg,
Ile play no more with you.

248, 260, 267. [converse apart. Cap.
250. *Suger*] *Sugar* F_4.
is] *are* Coll. MS.
251. *an if*] Q_1. *and if* Q_2Ff, Rowe, +.
254, 255. *ſince...you.*] Separate line, Rowe ii et seq.

245. **Twice . . . to you**] Unless this mean that she bids his visor a double adieu, as wishing never to see it again, and only half an adieu to himself in the hope that it is not a full complete farewell,—I do not understand it.—ED.

251. **an if**] CAMBRIDGE EDITORS: Walker (*Crit.* ii, 153) remarks that, '*and if*' (he means *an if*) is always in the old plays printed '*and if.*' Here is an instance to the contrary. *And*, not *an*, seems to be printed in nine times out of ten, whatever the following word be.

252. **Methegline**] HALLIWELL: *To make Metheglin.* Take of all sortes of garden hearbes a handfull or two, and lett them boyle in twice so much water as he would make metheglin, and when it is boyled to the half, and cooled and strayned from the hearbes, then take to every gallon of the water half a gallon of honny. Let it boyle well ; then scum it cleane ; thin putt it uppe into some vessell, and putt barme upon itt, and let itt stand three or four dayes ; then cleanse it up, as you do beere or ale, and putt itt into some runlett, and soe lett it stande three or four moneths ; then drawe it and drinke it at your pleasure. It is a very good drinke for the winter season, yf itt be well made and not newe, and it is best in a morning well spiced with ginger.—*MS* xvii. Cent.

252. **Wort**] WHITNEY (*Cent. Dict.*): An infusion of malt, which after fermentation becomes beer.

252. **Malmsey**] WHITNEY (*Cent. Dict.*): (Derived from Middle English *malvesie*; derived from the French *malvesie, malvoisie*, derived from the Italian *malvasia*, a wine so called from *Malvasia*, derived from modern Greek Μονεμβασία, a seaport on the Southeastern coast of Laconia, Greece, a contraction of *μόνη ἐμβασία*, 'single entrance.') 2. A wine, usually sweet, strong, and of high flavour, originally and still made in Greece, but now especially in the Canary and Madeira islands, and also in the Azores and in Spain.

254. **cogg**] MURRAY (*N. E. D.*): This verb and the corresponding substantive,

Ber. One word in ſecret.
Qu. Let it not be ſweet.
Ber. Thou greeu'ſt my gall.
Qu. Gall, bitter.
Ber. Therefore meete.
Du. Will you vouchſafe with me to change a word?
Mar. Name it.
Dum. Faire Ladie:
Mar. Say you ſo? Faire Lord:
Take you that for your faire Lady.
Du. Pleaſe it you,
As much in priuate, and Ile bid adieu.
Mar. What, was your vizard made without a tong?
Long. I know the reaſon Ladie why you aske.
Mar. O for your reaſon, quickly ſir, I long.
Long. You haue a double tongue within your mask.
And would affoord my ſpeechleſſe vizard halfe.

259. *Gall, bitter*] Q_1Ff, Rowe, Pope. *Gall bitter* Q_2. *Gall's bitter.* Han. *Gall! bitter.* Dyce, Cam. Glo. Ktly. *Gall? bitter.*— Theob. et cet.
263. *Ladie:*] QFf, Rowe i, Pope, Han. Var. '73. *Ladie.* Booth's Reprint. *lady,* Rowe ii et cet.
264, 265. One line, Q.
264. *Lord:*] QFf, Rowe, +, Var. '73. *lord.* Coll. Sing. Wh. i, Ktly. *lord,*— Cap. et cet.
265. *Take you*] *Take* Q, Pope et seq.
266, 267. One line, Q.
266. *you,*] *you;* Rowe, +.
268, 270, 273, 276, 278, 283, 285. Mar.] QFf. Kath. Rowe et seq.
268, 272. *vizard*] *visor* Theob. ii.
268. *tong*] *tongue* Rowe.
270. *reaſon...ſir,*] QFf, Rowe i. *reason,...Sir,* Rowe ii, Pope. *reason!... Sir;* Theob. et seq.
long.] *long?* Q.
272. *vizard*] *veil a* Brae.

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cog, appear together in 1532, as 'Ruffians' terms' of dice-play; whence they passed into use in various transferred senses. As in other cant terms, the origin has not been preserved; but the persistent notion is that of dishonest or fraudulent play, cheating. . . . From contextual evidence it would seem that 'cogging' generally designated some sleight of hand, made use of to control the falling of a die; occasionally it may mean the substitution of a false die for the true one. The notion that it meant 'to load the dice' appears to be a mistake of modern dictionaries, which has, however, strongly influenced the use of the word by modern novellists. 3. *intransitive.* To employ fraud or deceit, to cheat.

266. **Please it you**] ABBOTT (§ 361): 'Please' is often found in the subjunctive; it then represents our modern 'may it please you,' and expresses a modest doubt. [See another instance in line 351 of this scene; again in *Much Ado,* I, i, 156.]

268. **Mar.**] ROWE is unquestionably right in changing this stage-direction, as far as line 285, from Maria to Katherine.

Mar. Veale quoth the Dutch-man: is not Veale a Calfe?

Long. A Calfe faire Ladie?

Mar. No, a faire Lord Calfe.

Long. Let's part the word.

Mar. No, Ile not be your halfe:
Take all and weane it, it may proue an Oxe.

Long. Looke how you but your felfe in thefe fharpe mockes.
Will you giue hornes chaft Ladie? Do not fo.

Mar. Then die a Calfe before your hornes do grow.

Lon. One word in priuate with you ere I die.

Mar. Bleat foftly then, the Butcher heares you cry.

Boyet. The tongues of mocking wenches are as keen
As is the Razors edge, inuifible:
Cutting a fmaller haire then may be feene.
Aboue the fenfe of fence fo fenfible:

276. *Lord Calfe*] *lord-calf* Theob. i. *lord calf* Pope et seq.
279. *weane it,*] *wean it;* Rowe et seq.
280. *but*] *but to* Ff, Rowe i. *butt* Pope.
285. [converse apart. Cap.
287. *edge, inuifible:*] QF_2F_3. *edge invisible:* F_4. *edge, invincible,* Theob. Warb. Johns. *edge invisible,* Rowe et cet.
288. *feene,*] QFf, Rowe, Pope, Han. Hal. Dyce, Glo. *seen;* Theob. et cet.
289. *fence fo fenfible:*] Ff. *fence fo fenfible,* Q, Rowe. *sense, so sensible* Pope, +, Coll. *sense: so sensible* Cap. et cet.

273. **Veale quoth the Dutch-man**] MALONE: I suppose by 'veal' she means *well,* sounded as foreigners usually pronounce that word; and introduced merely for the sake of the subsequent question.—BOSWELL: The same joke occurs in *The Wisdome of Doctor Dodypoll,* 1600,—'*Doct.* Hans, my very speciall friend; fait and trot, me be right glad for see you veale. *Hans.* What, do you make a Calfe of me, M. Doctor? *Doct.* O no, pardona moy; I say vell, be glad for see you vell, in good health.' [p. 116, ed. Bullen.]—CAMBRIDGE EDITORS: 'Dutchman' here, as usual, means 'German.' The word alluded to is 'Viel,' a word which would be likely to be known from the frequent use which the sailors from Hamburg or Bremen would have cause to make of the phrase 'zu viel' in their bargains with the London shopkeepers. [Doctor Dodypoll does not bear out this explanation; he states that 'veal' stands for *well* in the last lines of the foregoing quotation, not given by Boswell, but added by the present ED.]—WELLESLEY (p. 17) explains this 'miserable skirmish of puns' by taking 'long' in line 270, 'halfe' in 272, 'veale' in 273, and forms therefrom *Long-half-veal, i. e.* Longavile. 'Shakespeare in this scene is,' he observes, 'but too true to the insipid chaffing carried on under the mask at carnival and masquerade. One party insinuates by puns and allusions that he knows who the other is, in spite of his disguise.'

287–289. For the true punctuation, and therefore elucidation, of these lines, see *Text. Notes.*

Seemeth their conference, their conceits haue wings,
Fleeter then arrows, bullets wind, thoght, ſwifter things

Roſa. Not one word more my maides, breake off, breake off.

Ber. By heauen, all drie beaten with pure ſcoffe.

King. Farewell madde Wenches, you haue ſimple wits. *Exeunt.*

Qu. Twentie adieus my frozen Muſcouits.
Are theſe the breed of wits ſo wondred at?

Boyet. Tapers they are, with your ſweete breathes puft out.

Roſa. Wel-liking wits they haue, groſſe, groſſe, fat, fat.

290. *conference,*] *conference;* Cap. et seq.
wings,] *wings;* Theob. Warb. Johns. *wings* Dyce, Cam. Glo.
291. *bullets*] *bullets,* Rowe. Om. Cap.
293. [breaking from the King. Cap.
294. *all*] *we're all* Ran.
drie beaten] Q. *dry beaten* Ff. *dry-beaten* Theob. ii et seq.
pure] *pure pure* Cap.
295. *Farewell*] *Adieu* Cap. (misprint. *Notes*, p. 213.)
ſimple] *nimble* Kinnear.
296. Exeunt.] Exeunt King and Lords. Theob. After line 297, Cap. Dyce, Cam. Glo.
297. *Muſcouits*] F_2, Dyce, Sta. Wh. Cam. Glo. *Muſkouits* Q. *Moſcovites* F_4. *Muſcovites* F_3, Rowe et cet.
Scene VI. Pope, +.
298. *wits*] *wit* Var. '85.
299. *breathes*] *breath's* F_4.
301. *Wel-liking...groſſe,*] *Well, kingly...* Prin. *Gross,* Bulloch.
haue, groſſe, groſſe, fat, fat.] Ff, Rowe, Pope, Han. *haue groſſe groſſe, fat fat.* Q. *have; gross, gross; fat, fat.* Theob. et cet.

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291. **bullets**] CAPELL (p. 213): 'Bullets' was probably a prior word of the poet's changed for 'arrows,' left with it in his copy, and so printed together. [Capell omits it. Ritson, independently, also suggested its omission.]

291. **thoght, swifter**] I think this should be printed 'thought-swifter,' as the climax;—*swifter than thought.*—ED.

294. **drie beaten**] That is, beaten with 'dry blows,' which MURRAY (s. v. 'dry,' adjective, 12) defines as those which 'do not draw blood (as a blow given with a stick or fist which merely causes a bruise); by some, apparently, used vaguely as equivalent to hard, stiff, severe.

297. **Muscouits**] DYCE (ed. ii): Here, and here only, both the Qto and the Folio have 'Muscovits,'—for the sake of an exact rhyme.—WALKER (*Crit.* iii, 43), after quoting this rhyme, observes that 'the poets of the Elizabethan age,—and, not least, Shakespeare, from his sense of harmony,—were more exact in their rhymes than those of later times. In our own time, a reform in rhyming has accompanied the revival of poetry.'

301. **Wel-liking**] BRADLEY (*N. E. D.* s. v. 'Liking,' participial adjective, 2): 'In condition'; healthy, plump; in a specified condition (e. g. *well, ill liking*).—STEEVENS: So, in *Job* xxxix, 4, 'Their young ones are in good liking.'

Qu. O pouertie in wit, Kingly poore flout. 302
Will they not (thinke you) hang themſelues to night?
Or euer but in vizards ſhew their faces:
This pert *Berowne* was out of count'nance quite. 305
Roſa. They were all in lamentable caſes.
The King was vveeping ripe for a good word. 307

302. *wit, Kingly poore*] QFf, Rowe, Pope, Theob. Han. Warb. *wit—kingly?—poor* Johns. *wit, kill'd by pure* Coll. ii, iii. (MS). *wit, stung by poor* Sing. conj. Ktly. *wit! poor kingly* Ktly conj. ap. Cam. *wit, kingly--poor* Cap. et cet.

304. *faces:*] *faces?* Rowe ii et seq.

305. *count'nance*] Ff *countnance* Q.

306. *They*] Q, Coll. i. *O! they* Ff, Rowe et cet. *I* (for *Ay*) *they* Cam. Edd. conj.

307. *vveeping ripe*] QF_2F_3. *weeping--ripe* F_4 et seq.

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302. **Kingly poore**] CAPELL (p. 213): These words have not the form of compound in copies, but are in truth such, and of great beauty: 'Kingly-poor,' a combination of terms apparently opposite, has the force of—supreme in poverty as kings are in riches.—COLLIER (ed. ii) pronounces the present text, 'if not nonsense, nearly akin to it,' and adopts '*kill'd by pure* flout,' an emendation of his MS Corrector, which he calls 'very happy.' 'The Princess could, of course,' he adds reassuringly, 'never mean that the King and his lords had actually been "kill'd by pure flout," but merely that they had been driven from the field by the treatment they had received from the ladies.'—ANON. (*Blackwood*, Aug. 1853): A double meaning is no doubt intended in the expression 'Kingly-poor flout.' It means 'mighty poor badinage'; and then, a king being one of the performers, it also means 'repartee as poor as might have been expected from royal lips'; these being usually understood to be better fitted for taking in them for giving out 'good things.'—KNIGHT (ap. Halliwell): The last words the King said were, 'Farewell, madde Wenches, you haue simple wits.' It was a 'Kingly-poor flout,'—a very poor retort for a King. [This same interpretation is accepted by R. G. WHITE, and by DYCE, and by BRAE. The last adds,] 'This "flout" has stung the young ladies more than all:—to have their wits, on which they pride themselves, called simple wits! So they retort by a round of sarcasm against the wits of the retreating enemy,—[see lines 298, 301, 302, and 316].'—STAUNTON: No ingenuity has yet succeeded in extracting sense from this passage. It appears to me manifestly corrupt, and the misprint to have been occasioned by a transposition. 'Kingly-poor,' I suspect, is no other than a printer's error for *poor-lyking*. Rosaline, in irony, speaks of their visitors having rich, *well-liking*, i. e. good-conditioned wits; to which the Princess replies:—'O poverty in wit, *poor-liking* flout!'—BRAE (p. 105) maintains, however, that 'liking' means *fat, plump*, and in the phrase 'well-liking' 'well' is merely augmentative; wherefore, Staunton's *poor-liking* 'would be an impossible contradiction.' [Whatever else Collier's MS Corrector effected he certainly, as Sir James Mackintosh said of Coleridge, 'threw a stone into the standing pool of criticism,' and, in consequence, we suffer from the splashes. Had it not been for his emendation, we should, all of us, have gone complacently on our way in the conviction that the King's attempt at wit was merely 'royally poor.'—ED.]

307. **vveeping ripe**] W. A. WRIGHT (Note on 'reeling ripe,'—*Tempest*, V, i,

Qu. *Berowne* did ſweare himſelfe out of all ſuite.
Mar. *Dumaine* was at my ſeruice, and his ſword:
No point (quoth I:) my ſeruant ſtraight vvas mute.
Ka. Lord *Longauill* ſaid I came ore his hart:
And trow you vvhat he call'd me?
Qu. Qualme perhaps.
Kat. Yes in good faith.
Qu. Go ſickneſſe as thou art.
Roſ. Well, better wits haue worne plain ſtatute caps,

308. *ſuite*] *sooth* or *truth* Grey.
310. *ſeruant*] *ſeruant*, Q.
311. *ſaid*] *said*, Rowe et seq.
313. *perhaps*] *perhapt* Q.
316. *ſtatute caps*] *statute-caps* Theob. ii et seq. (subs.)

332): Compare Sidney's *Arcadia* (ed. 1598), i, p. 61: 'But Lalus (euen weeping ripe) went among the rest.' Also Beau. and Fl. *Woman's Prize*, I, i: 'Being drunk and tumbling ripe.' And in the same play, II, i: 'He's like little children That lose their baubles, crying ripe.' [For similar compounds, see ABBOTT, § 430.]

307. **for a good word**] FRANZ (§ 328): The causal 'for' takes the meaning *for want of*, when the condition of want or grief, expressed in the predicate, is represented as consequent on the cause connected with 'for,' which is at the same time the object of desire; *e.g.* 'to faint for succour' means *to faint for want of succour*. This pregnant use of the preposition leads, at times, to a very bold style of expression, like 'dead for breath.' *To die for* was a stereotyped phrase for *yearn*, *languish*; it still survives in a more restricted sense in modern speech (*she dies for him* means 'she is over head and ears in love with him').

308, 309. **out of all suite . . . at my seruice**] WHITER (p. 89): *Suit* and *service*, we know, are terms familiar to the language of our Feudal Law. No ideas are more impressed on the mind of [Shakespeare] than those which have reference to the Law. Here *suit* and *service* are united [and also in V, ii, 915, 916].

310. **No point**] See II, i, 199.—CAPELL (p. 213): The speaker that would convey a conception of Maria's wit must pronounce 'point' something in the French manner, but inclining to *point*, meaning—point of a 'sword.'—MALONE: In *The Returne from Pernassus*, 1606, Philomusus says,—'*Tit tit tit, non poynte, non debet fieri phlebetomotio*,' etc. [Part II, I, iv, 1, ed. Macray.]

313. **Qualme**] R. G. WHITE (ed. i): Plainly 'qualm' was pronounced *calm*, which gave the Princess an opportunity for her jest; for Longavile would surely not tell his mistress that she 'came o'er his heart' like a *qualm!*—ROLFE calls attention to *2 Hen. IV.*: II, iv, 40, where it is spelled *calm*: 'Sick of a calm.'

316. **statute caps**] GREY (i, 151) quotes from Strype's *Annals of Queen Elizabeth*, vol. ii, p. 74: 'Besides the bills passed into acts this parliament [13 Eliza. 1571], there was one which . . . concerned the Queen's care for employment for her poor sort of subjects. It was for continuance of making and wearing *woollen caps*; in behalf of the trade of cappers; providing, that all above the age of six years (except the nobility and some others) should on *sabbath days*, and *holy days*, wear caps of wool, knit, thicked, and drest in *England*, upon penalty of ten groats.'—JOHNSON maintained, however, that 'statute caps' belonged to the academic costume, and that Rosaline declared, in effect, that *better wits* might be found in the common

But vvill you heare; the King is my loue ſworne.
Qu. And quicke *Berowne* hath plighted faith to me.
Kat. And *Longauill* was for my ſeruice borne.
Mar. *Dumaine* is mine as ſure as barke on tree.
Boyet. Madam, and prettie miſtreſſes giue eare,
Immediately they will againe be heere
In their owne ſhapes: for it can neuer be,
They will digeſt this harſh indignitie.
Qu. Will they returne?
Boy. They will they will, God knowes,
And leape for ioy, though they are lame with blowes:
Therefore change Fauours, and when they repaire,
Blow like ſweet Roſes, in this ſummer aire.
Qu. How blovv? how blovv? Speake to bee vnder-ſtood.
Boy. Faire Ladies maskt, are Roſes in their bud:
Diſmaskt, their damaske ſweet commixture ſhowne,
Are Angels vailing clouds, or Roſes blowne.

317. *heare;*] *hear*, F_4. *hear?* Theob. et seq.
319. *borne*] *born* F_3F_4.
324. *digeſt*] *diſgeſt* F_2F_3.
332. *their*] *the* Warb.
333. *damaske*] *damaskt* F_3.
334. *Are...blowne.*] Obelised in Glo. *Are Angels...or*] *Or angel-veiling clouds: are* Theob. *Or angels veiled in clouds; are* Warb. *A changeless varying cloud of* Bulloch.
vailing] *varling* Q.

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places of education; nor did the quotation by Grey from Strype avail to change his opinion.—STEEVENS happily harmonised Strype and Johnson by the paraphrase: 'better wits may be found among the citizens, who are not in general remarkable for sallies of imagination'; and quoted Marston's *Dutch Cortezan*: 'Nay, though my husband be a citizen, and's caps made of wooll, yet I ha wit,' etc. [III, i.]—MALONE: The epithet by which these statute caps are described, 'plain,' induces me to believe that Mr Steevens's interpretation is the true one. The king and his lords probably wore *hats* adorned with feathers. So they are represented in the print prefixed to this play in Rowe's edition, probably from some stage tradition.—DYCE (*Gloss.*) accepts Steevens's paraphrase. The curious student may find in HALLIWELL a quotation, covering a folio page, from Stow's *Survay of London*, ed. 1603, pp. 544, 545, giving an account of the rise and decline of the flat-cap.

328. **repaire**] This is not, as SCHMIDT (*Lex.*) interprets it, equivalent to *to come*; possibly it should be printed with a hyphen, 're-pair, *i. e. re-couple*, when each lover rejoins his mistress.—ED.

333. **damaske sweet commixture**] Compare Phebe's description of Rosalind, 'There was a pretty redness in his lip, A little riper, and more lustie red Then that mixt in his cheeke: 'twas just the difference Betwixt the constant red and mingled Damaske.'—*As You Like It*, III, v, 125.

334. **Angels vailing clouds, or Roses blowne**] THEOBALD transposed this

Qu. Auant perplexitie : What ſhall vve do,
If they returne in their owne ſhapes to wo?
Roſa. Good Madam, if by me you'l be aduis'd,
Let's mocke them ſtill as well knowne as diſguis'd :
Let vs complaine to them vvhat fooles were heare,
Diſguis'd like Muscouites in ſhapeleſſe geare :
And wonder what they were, and to what end
Their ſhallow ſhowes, and Prologue vildely pen'd :
And their rough carriage ſo ridiculous,
Should be preſented at our Tent to vs.
Boyet. Ladies, withdraw : the gallants are at hand.

336. *wo*] *woe* Q. *wooe* F_2F_3. *woo* F_4.
338. *ſtill...knowne*] QFf, Rowe, Pope, Han. *still, as well, known* Var. '21, Coll. Hal. *still, ... known*, Theob. et cet.
342. *vildely*] *vildly* Q. *vilely* Han.
344. *Tent*] *tents* Cap. conj.

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and the preceding line, at Warburton's instigation, after he had made some trifling changes (see *Text. Notes*), which, unfortunately, cannot be pronounced improvements.—PECK (p. 231) restored the order of the lines, and would read : 'Are angels *veil'd in* clouds *of* roses blown'; and then gallantly asks : 'under what image could our author so properly chuse to give us an idea of a company of fine women in all their shew of beauty, as that of angels invehicled in clouds of full blown roses?' 'To me,' he rapturously adds, 'this description instantly brings to mind the *morn*, the *hours*, the *graces*, the *Hebe*, & all the rosie-finger'd & rosie-bosom'd, poetical happy beings of fable & antiquity, & sets them, as it were, in a blaze of charms & immortality before us.'—HANMER followed and was the first to apprehend the true meaning of 'vailing.' 'Vailing,' he observes, 'is to be here distinguished from *veiling*, and carries the same sense as in the phrase *vailing a bonnet*, that is, *putting off, lowering, sinking down.*' To the same effect CAPELL and JOHNSON. The former remarks : 'there is no such word as *veiling* in the copies; "vailing" is their word, and has its proper sense—lowering; "clouds" are the vehicles of "angels" both in poets and painters; and when the latter present any such being, the cloud is seen opened and gathered below his feet, as if the angel had lowered it, *vailed* it to the beholder for the purpose of shewing himself.'—JOHNSON thus paraphrases : 'Ladies unmasked, says Boyet, are like angels vailing clouds, or letting those clouds which obscured their brightness, sink from before them.' In this paraphrase, preferred by HALLIWELL and adopted by DYCE, I think we may safely rest. For *vailed*, in its proper sense of *lowered*, see 'vailed lids,'—*Hamlet*, I, ii, 70; and 'my wealthy Andrew . . . Vailing her high top lower then her ribs,'—*Mer. of Ven.* I, i, 33, where (in this ed.) STEEVENS gives additional examples of its use.—ED.

335. **Auant perplexitie**] WALKER (*Crit.* iii, 44) thinks that this is addressed to Boyet.

340. **shapelesse**] 'Deformed, ugly,' says SCHMDT (*Lex.*).

340. **geare**] That is, dress, apparel.

Quee. Whip to our Tents, as Roes runnes ore Land. 346
Exeunt.

Enter the King and the reſt.

King. Faire ſir, God ſaue you. Wher's the Princeſſe?
Boy. Gone to her Tent. 350
Pleaſe it your Maieſtie command me any ſeruice to her?
King. That ſhe vouchſafe me audience for one word.
Boy. I will, and ſo will ſhe, I know my Lord. *Exit.*
Ber. This fellow pickes vp wit as Pigeons peaſe,
And vtters it againe, when *Ioue* doth pleaſe. 355

346. *runnes ore*] QF_2. *runs ore the* F_3. *run over* Mal. Steev. Var. Knt, Coll. Hal. Dyce i, Sta. Wh. i. *run o'er* Cam. Glo. *run o're the* F_3F_4 et cet. (subs.)

347. Exeunt.] Exeunt Princess, Cat. Ros. and Mar. Cap.

Scene VII. Pope, +. Act V. Theob.

Before the Princess's Pavilion. Theob.

348. Enter...] Enter the King, Biron, Longavile and Dumain, in their own Habits. Rowe.

349. *Wher's*] QFf, Rowe, +, Cap. Var. Ran. Mal. Hal. Wh. Cam. Glo. *Where is* Steev. et cet.

350, 351. *Gone...Maieſtie*] One line, Cap. et seq.

351. *her?*] Q_2Ff, Rowe, +, Whi. i. *her thither?* Q_1, Cap. et seq.

353. *I will,*] *I will;* Theob. et seq.

354. *pickes*] *peckes* Q, Cap. Mal. et seq. *Pigeons*] *Pigeon* Rowe.

355. Ioue] *God* Q, Coll. Hal. Dyce, Sta. Cam. Glo.

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346. **Roes**] For the sake of the scansion, GOSWIN KOENIG (p. 17) would injudiciously pronounce this word as a disyllable. The line as it stands in F_1 is not unrhythmical. We can pronounce 'ore' as a disyllable without converting it to *over*; and then we have the text of F_3 and F_4, which Lettsom (see next note) pronounces 'elegant.' Anything is better than *roès*.—ED.

346. **runnes ore Land**] WALKER (*Crit.* iii, 44): 'Land' is here the same as *laund* or *lawnd*, otherwise *lawn*. Compare the forms *hine* and *hind* (labourer), *rine* and *rind*, *woodbine* and *woodbind*, etc.—LETTSOM (footnote to Walker): Walker does not seem to have been aware of the elegant reading 'run *o'er the* land,' for which we are indebted to the third and fourth folios. Most recent editions read *over*, I am shocked to say, *without any authority*, and *for the sake of the metre*.

348. **and the rest**] This comprehensive brevity is surely worthy of imitation.

349–351. **Wher's . . . to her?**] R. G. WHITE (ed. i) assuming these lines to be prose, denies the need of changing 'Wher's' to *Where is*, or of adding, in accordance with Q_1, *thither* to 'her?' at the end of the line. Possibly, these textual notes of White, in his first edition, are not to be greatly heeded; he himself wholly disregarded them in his second edition, where he followed, almost absolutely and certainly wisely, the text of *The Globe* edition.—ED.

351. **Please it**] For grammatical construction, see line 266 of this scene.

351. **to her?**] COLLIER having said that *thither* is omitted in some copies of Q_1, the CAMBRIDGE EDITORS observe that he has probably mistaken Q_2 for Q_1, in the present place, as he has certainly mistaken it in line 535 below.

354, 355. **This fellow . . . please**] STEEVENS: This expression is proverbial:

He is Wits Pedler, and retailes his Wares,
At Wakes, and Waſſels, Meetings, Markets, Faires.
And we that ſell by groſſe, the Lord doth know,
Haue not the grace to grace it with ſuch ſhow.
This Gallant pins the Wenches on his ſleeue.
Had he bin *Adam*, he had tempted *Eue*.
He can carue too, and liſpe: Why this is he,

357. *Waſſells*] *wassals* Rowe. *wassails* Coll.
361. Adam] *Satan* Theob. conj.
362. *He can*] *A can* Q. *A' can* Cap. Coll. Cam. Glo. Ktly.
too] *to* Q.

'Children pick up words as pigeons pease, And utter them again as God shall please.'—Ray's *Collection* [*Proverbial Rhymes and old Saws*].—HALLIWELL, also, asserts that the lines are proverbial and quotes from some verses appended to *Thomas Coriate Traveller for the English Wits*, 1616,—'He pickes up wit as pigeons pease, And utters it when God doth please.' It may be that the lines had become proverbial, but it does not follow from these quotations that Shakespeare was not the author. *Thomas Coriate* was not printed until nigh twenty years after *Love's Lab. Lost*, and Ray's *Collection* eighty years after, in 1678.—ED.

355. **Ioue**] HALLIWELL notes that 'Ioue' is here substituted for 'God' of Q_1 'on account of the Statute.' A copy of this Statute is given in the *Trans.* of *The New Sh. Soc.* 1880—6, p. 18†; it may be also found in Arber's *English Garner*, ii, 281, adequately condensed, as follows: 'By a statute made 3 *Jac. I. c.* 21, [1605–6], it was enacted, That if any person shall in any stage play, Interlude, Shewe, Maygame, or Pageant jestingly or profanely speake or use the holy Name of God or of Christ Jesus, or of the Holy Ghoste, or of the Trinitie, he shall forfeite for everie such Offence Tenne Pounde.'—WALKER (*Crit.* i, 213) has collected many examples of a similar substitution.

357. **Wakes**] WHITNEY (*Cent. Dict.*): 2. A vigil; specifically, an annual festival kept in commemoration of the completion and dedication of a parish church; hence, a merry-making. The wake was kept by an all-night watch in the church. Tents were erected in the church-yard to supply refreshments to the crowd on the following day, which was kept as a holiday. Through the large attendance from neighboring parishes at wakes, devotion and reverence gradually diminished, until they ultimately became mere fairs or markets, characterised by merry-making and often disgraced by indulgence and riot. The wake or revel of country parishes was, originally, the day of the week on which the church had been dedicated; afterward the day of the year. In 1536, an act of convocation appointed that the wake should be held in every parish on the same day, namely, the first Sunday in October; but it was disregarded. [Much, and well, condensed from] Brand, *Popular Antiquities*. [II, 1–14.]

357. **Wassels**] W. A. WRIGHT (*Macbeth*, I, vii, 75): Derived from the Anglo-Saxon *waes hael*, 'be of health.' This, according to Geoffrey of Monmouth, was the salutation used by Rowena to Vortigern in presenting a cup of wine. Hence 'wassail' came to mean drinking of healths, revelry. [The plural means, of course, *festivities, carousals.*]

362. **He can carue**] HUNTER was the first to detect a peculiar meaning in this

[362. **He can carue**]

word 'carve,' both here and in *Merry Wives*, I, iii, 48:—'I do mean to make love to Ford's wife; I spy entertainment in her; she discourses, she carves, she gives the leer of invitation.' In a note on this passage, Hunter observes (i, 215):—'The commentators have no other idea of the word *carve* than that it denotes the familiar action of carving at table. But it is a quite different word. It occurs in a very rare poetic tract, entitled, *A Prophecie of Cadwallader, last King of the Britaines*, by William Herbert, 1604, which opens with a description of Fortune, and of some who had sought to gain her favour. "A mighty troop this empress did attend; There might you Caius Marius *carving* find, And martial Sylla courting Venus kind," etc. And this I take to be the word which occurs in Biron's character of Boyet. On a comparison of these few passages, it would seem to mean some form of action, which indicated the desire that the person to whom it was addressed should be attentive and propitious.' To the quotation adduced by Hunter, DYCE (*Few Notes*, p. 20) added the following:—'Her amorous glances are her accusers; her very lookes write sonnets on thy commendations; she *carues* thee at boord, and cannot sleepe for dreaming on thee in bedde.'—Day's *Ile of Gulls*, 1606, sig. D. 'And, if thy rival be in presence too, . . . Salute him friendly, give him gentle words, Return all courtesies that he affords; Drink to him, *carve* him, give him complement; Thus shall thy mistress more than thee torment.'—Beaumont's *Remedy of Love*,—Beau. & Fl.'s *Works*, xi. 483, ed. Dyce. 'Desire to eat with her, *carve* her, drink to her, and still among intermingle your petition of grace and acceptance into her favour."—Fletcher and Shakespeare's *Two Noble Kinsmen*,—Beau. & Fl.'s *Works*, xi, 414, ed. Dyce. 'Whatever,' adds Dyce, 'was the exact nature [of *carving*], it would appear from the three passages last cited, to have been a sort of salutation which was practised more especially at table.' It was reserved to R. G. WHITE to adduce (*Sh.'s Scholar*, p. xxxii) a quotation which 'shows exactly what this sort of carving was, and how it was performed. In the satirical description of *A very Woman*, in the *Characters* appended to Sir Thomas Overbury's *Wife*, the description of the married part of her life begins thus:—"Her lightnesse gets her to swim at top of the table, where her wrie little finger bewraies *carving*; her neighbors at the latter end know they are welcome, and for that purpose she quencheth her thirst." sig. E 3, ed. 1632. Carving, then, was a sign of intelligence, made with the little finger as the glass was raised to the mouth. It is remarkable, by the way, that ladies do this now-a-days infinitely more than gentlemen. Is it possible that the trick has survived, while its meaning is lost?"—DYCE (*Glossary*) afterward added: 'See also Littleton's *Latin English Lexicon*, 1675: "*A Carver*:—chironomus." "Chironomus:—*One that useth apish motions with his hands.*" "Chironomia:—*A kind of gesture with the hands. either in dancing, carving of meat, or pleading*," etc., etc.' In the *Transactions* of *The New Sh. Soc.* 1877–9, p. 105, W. A. HARRISON supplies the following from *Pepys's Diary*, vol. ii, p. 292, ed. Mynors Bright:—'Aug. 6th, 1663. To my cozen Mary Ioyce's at a gossiping, where much company & good cheer . . . Ballard's wife, a pretty & a well-bred woman, I took occasion to kiss several times, & she to carve, drink, & show me great respect.' Finally, let me add a reference from Jonson's *Silent Woman*, IV, i, p. 422, ed. Gifford:—'If she have an ill foot, let her wear her gown the longer, and her shoe the thinner. If a fat hand and scald nails, let her carve the less, and act in gloves.' This especial meaning appears to have been overlooked by SCHMIDT (*Lex.*), who, albeit he refers to Dyce's *Glossary*, defines 'carve' in the present passage as equivalent to showing

That kiſt away his hand in courteſie.
This is the Ape of Forme, Monſieur the nice,
That when he plaies at Tables, chides the Dice
In honorable tearmes : Nay he can ſing
A meane moſt meanly, and in Vſhering
Mend him who can : the Ladies call him ſweete.
The ſtaires as he treads on them kiſſe his feete.
This is the flower that ſmiles on euerie one,
To ſhew his teeth as white as Whales bone.

363. *away his hand*] *his hand, a way* Q. *his hand away* Cap. Mal. Coll. Dyce, Cam. Glo.
364. *This is*] *This* Rowe ii.
Forme] *Fortune* F_3F_4, Rowe.
367. *meanly*] *manly* Rowe ii. *mainly* Pope, +.
367. *Vſhering*] *huſhering* Q.
370. *flower*] *floure* Q. *fleerer* Theob. conj. (withdrawn). *slave* Gould.
371. *Whales*] Qq. *Whale his* Ff, Rowe, +, Cap. Var. '73, '78. *whales'* Knt, Hal. Sta. *whalēs* Sing. *whalēs* Dyce, Ktly. *whale's* Cam. Glo. Coll. iii.

'great courtesy and affability.' Unhappily, the only help to be obtained from the *N. E. D.* is a quotation of the present line accompanied by Schmidt's definition. —ED.

363. **kist away his hand**] Compare, '—anon, doth seem As he would kiss away his hand in kindness.'—Jonson, *Cynthia's Revels*, III, ii, p. 284, ed. Gifford. The first ed. of *Cynthia's Revels* was printed in 1601.—ED.

365. **Tables**] HALLIWELL : The game of backgammon. It was anciently played in different ways, and the term appears to have been applied to any game played with the table and dice. Strutt (p. 321) has given a fac-simile of a backgammon-board from a MS of the fourteenth century, which differs little from the form now used.

367. **A meane**] WHITNEY (*Cent. Dict.*): II., 3. In music: A middle voice or voice-part, as the tenor or alto.—STEEVENS quotes from Bacon: 'The treble cutteth the air so sharp, as it returneth too swift to make the sound equal ; and therefore a mean or tenor is the sweetest.' [*Sylva Sylvarum*, Century II, sec. 173, ed. 1651.]

371. **Whales bone**] T. WARTON : 'As white as whales bone' is a proverbial comparison in the old poets. In *The Fairie Queen*, b. iii, c. 1, st. 15 : 'Whose face did seem as clear as chrystal stone, And eke, through feare, as white as whales bone.' And in L. Surrey, fol. 14, ed. 1567 : 'I might perceive a wolf, as white as whales bone, A fairer beast of fresher hue, beheld I never none.' Skelton joins the *whales bone* with the brightest precious stones in describing the position of Pallas: 'A hundred steppes mounting to the halle, One of jasper, another of whales bone ; Of diamantes, pointed by the rokky walle.'—*Crowne of Laurell*, p. 24, ed. 1736.—STEEVENS : It should be remembered that some of our ancient writers supposed *ivory* to be part of the bones of a whale.—HOLT WHITE : This *white whale his bone*, now superseded by ivory, was the tooth of the *Horse-whale*, Morse, or Walrus, as appears by King Alfred's preface to his Saxon translation of Orosius. [The curious student is referred to HALLIWELL, where he will find many examples of the use of this not uncommon phrase.—ABBOTT (§ 487) includes the

And conſciences that wil not die in debt,
Pay him the dutie of honie-tongued *Boyet.*
King. A bliſter on his ſweet tongue with my hart,
That put *Armathoes* Page out of his part.

Enter the Ladies.

Ber. See where it comes. Behauiour what wer't thou,
Till this madman ſhew'd thee? And what art thou now?

372. *not*] Om. F_4.
373. *dutie*] *duty* Ff, Rowe. *due* Q, Pope et seq.
honie-tongued Boyet] As a quotation, Dyce ii.
375. Armathoes] Q. Armadoes Ff et seq.
Scene VIII. Pope,+.
376. Enter...] Enter the Princess, Rosaline, Maria, Katherine and Attendants. Rowe.
377–382. In margin, Pope, Han.
378. *madman*] F_2, Cam. Glo. *mad man* Q, Var. '73, '78, '85, Mal. *mad-man* F_3F_4, Rowe, Hal. *mode-man* Brae. *man* Theob. et cet.
thou] Om. Ktly conj.

present phrase in a list of examples where *e* mute is pronounced.—STEEVENS and others regard it as parallel to 'swifter than the moon's sphere' in *Mid. N. D.* (II, i, 7); but this is doubtful. I prefer to regard 'moon's sphere' as an instance of an 'empty pause' after 'moon'—(see note *ad loc.* in this ed.). See, also, GOSWIN KOENIG, p. 17.—ED.

377. **where it comes**] COLLIER (ed. ii): 'It' is spoken contemptuously of Boyet; the MS has '*he* comes,' which lessens the force of the expression.

377. **wer't**] This misspelling is evidently due to the 'personal equation' of the compositor; it occurs again in line 690. Possibly, when composing by the ear, the sound of *wert* recalled *were it*, and hence the contraction.—ED.

378. **Till this**] For other examples of a disyllabic arsis to a disyllabic thesis at the beginning of the second clause, see GOSWIN KOENIG, III, 2), b. p. 87.

378. **madman**] THEOBALD silently read 'man'; and MONCK MASON said emphatically, 'the word "mad" must be struck out.'—COLLIER (ed. i): There is no reason for calling Boyet a mad man, though there might be some for terming him a *made* man, *i. e.* a man made up and completed as Biron had just before described him.—DYCE (*Remarks*, p. 41): I have some doubts whether 'mad' (though it makes the line over-measure) ought to be rejected; an epithet to 'man' seems necessary here; and surely 'mad' may be understood in another sense than 'lunatic'; Biron afterwards taxes Boyet with 'jesting merrily' and calls him 'old mocker.' As to 'a made man,'—Mr Collier ought to have known that, in Shakespeare's time, the expression meant only 'a man whose fortune is made,' 'a fortunate man.'—WALKER (*Crit.* i, 320): 'Madman' for *man*. At least if *madman* originated in *Madam.*—MARSHALL: Possibly the original word may have been '*maid*-man,' *i. e.* a man half a maid or woman, alluding to Boyet's finicking manners as described above. The 'And' should be omitted, as it is not wanted, and may have slipped up from the line below quite as easily, if not more so, than the *Mad-* of *Madam.* [As Dyce says, some epithet to 'man' seems necessary, and madman does not of necessity mean a maniac.—ED.]

King. All haile ſweet Madame, and faire time of day.
Qu. Faire in all Haile is foule, as I conceiue.
King. Conſtrue my ſpeeches better, if you may.
Qu. Then wiſh me better, I wil giue you leaue.
King. We came to viſit you, and purpoſe now
To leade you to our Court, vouchſafe it then.
Qu. This field ſhal hold me, and ſo hold your vow:
Nor God, nor I, delights in periur'd men.
King. Rebuke me not for that which you prouoke:
The vertue of your eie muſt breake my oth.
Q. You nickname vertue: vice you ſhould haue ſpoke:
For vertues office neuer breakes men troth.
Now by my maiden honor, yet as pure
As the vnſallied Lilly, I proteſt,
A world of torments though I ſhould endure,
I would not yeeld to be your houſes gueſt:
So much I hate a breaking cauſe to be

380. *is*] *is is* F_4.
381. *Conſtrue my ſpeeches*] *Conſture my ſpaches* Q.
383. *came*] *come* Pope, +.
384. *our*] *out* F_4.
386. *nor I, delights*] *delights, nor I,* Marshall conj.
delights] QFf, Cap. Knt, Dyce, Sta. Cam. Glo. *delight* Rowe et cet.
388. *muſt*] *makes* Han. *made* Warb. conj.
390. *men*] F_2. *mens* QF_4, Rowe, Pope, Theob. i, Han. Warb. *mens'* Theob. ii. *men's* F_3 et cet.
392. *vnſallied*] Q. *vnſullied* F_3. *unsully'd* Rowe ii, +, Cap. Var. Ran. Mal. *unſullied* F_3F_4, Steev. et seq. (subs.)
394. *not yeeld to*] *not to* F_3. *not* F_4.
395. *breaking cauſe*] *breaking-cause* Steev. Var. '03, '13, Knt, Hal. Sing. Sta. Ktly.

380. **all Haile**] WALKER, in a note (*Crit.* iii, 343) on 'Thou doughty duke, all hail! all hail, sweet ladies. *Theseus.* This is a cold beginning.'—*Two Noble Kinsmen*, III, v, remarks, 'I know not whether it is necessary to observe, that there is a play on 'hail,' as in *Love's Lab. L.* V, ii, 380. Dekker, *Olde Fortunatus*,—'*Andelocia.* Brother, all haile. *Shadow.* There's a rattling salutation.'—[p. 113, ed. Pearson.]—LITTLEDALE (note on *Two Noble Kinsmen*, III, v) adds another example from Beau. and Fl.'s *The Faithful Friends*, III, ii, '*Sir Pergamus.* All hail! *Learchus.* He begins to storm already.'—[p. 257, ed. Dyce.]

388. **vertue . . . must breake**] JOHNSON: I believe our author means that the *virtue*, in which *goodness* and *power* are both comprised, *must dissolve* the obligation of the oath. The Princess, in her answer, takes the most invidious part of the ambiguity.

389. **spoke**] ABBOTT (§ 200) says that 'speak' is here used for *describe*, which must be, I think, an oversight on Abbott's part. It is used for *said*, owing, possibly, to exigencies of the rhyme.

392. **vnsallied**] For reasons why this form should be discarded we must wait for the *N. E. D.*

Of heauenly oaths, vow'd with integritie.
Kin. O you haue liu'd in deſolation heere,
Vnſeene, vnuiſited, much to our ſhame.
Qu. Not ſo my Lord, it is not ſo I ſweare,
We haue had paſtimes heere, and pleaſant game,
A meſſe of Ruſſians left vs but of late.
Kin. How Madam? Ruſsians?
Qu. I in truth, my Lord.
Trim gallants, full of Courtſhip and of ſtate.
Roſa. Madam ſpeake true. It is not ſo my Lord:
My Ladie (to the manner of the daies)
In curteſie giues vndeſeruing praiſe.
We foure indeed confronted were with foure
In Ruſsia habit: Heere they ſtayed an houre,
And talk'd apace: and in that houre (my Lord)
They did not bleſſe vs with one happy word.
I dare not call them fooles; but this I thinke,
When they are thirſtie, fooles would faine haue drinke.
Ber. This ieſt is drie to me. Gentle ſweete,
Your wits makes wiſe things fooliſh when we greete

396. *oaths*] *oath* Q_2.
vow'd] *vowed* Q.
397. *O*] *Oh!* Ktly.
403. *truth*] *trueth* Q.
406. *the daies*] *these days* Coll. iii (MS).
408. *were*] *here* Var. '03, '13, '21.
409. *Ruſsia*] Ruſſian Q. *Ruſſian* Ff et seq.
ſtayed] *ſtay'd* F_4 et seq.
412. *this*] Om. F_3F_4.
414. *Gentle ſweete,*] Q, Knt. *Fair gentle ſweet,* F_2, Cap. Cam. Glo. *Fair, gentle, ſweet,* F_3F_4, Rowe,+, Var. Ran. *My gentle sweet,* Mal. Var. '21. *Fair gentle-sweet* Sta. Dyce ii, iii, Huds. *Fair, gentle sweet,* Steev. et cet.
415. *wits makes*] Q. *wits make* Anon. ap. Cam. *wit makes* Ff et seq.
fooliſh ... greete] Q. *fooliſh,... greete* Ff. *foolish;...greet,* Rowe. *foolish;...greet* Pope et seq.

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395. **a breaking cause**] See ABBOTT (§ 419 a.) for many similar examples of transposition.

401. **messe**] See IV, iii, 221.

406. **to the manner of the daies**] That is, according to the fashion of the time. For 'to,' see ABBOTT, § 187.

414. **drie**] In its present meaning, *stupid, pointless.* Cf. 'Go to, y'are a dry foole.'—*Twelfth Night,* I, v, 39.

414. **Gentle sweete**] When counted on the fingers, this line lacks a syllable. When spoken with the needful pause after the third foot, the rhythm is complete.

415. **when we greete**, etc.] JOHNSON: This is a very lofty and elegant compliment. [For the punctuation after 'foolish,' see *Text. Notes.*]

With eies beſt ſeeing, heauens fierie eie:
By light we looſe light; your capacitie
Is of that nature, that to your huge ſtoore,
Wiſe things ſeeme fooliſh, and rich things but poore.
Roſ. This proues you wiſe and rich: for in my eie
Ber. I am a foole, and full of pouertie.
Roſ. But that you take what doth to you belong,
It were a fault to ſnatch words from my tongue.
Ber. O, I am yours, and all that I poſſeſſe.
Roſ. All the foole mine.
Ber. I cannot giue you leſſe.
Roſ. Which of the Vizards what it that you wore?
Ber. Where? when? What Vizard?
Why demand you this?
Roſ. There, then, that vizard, that ſuperfluous caſe,
That hid the worſe, and ſhew'd the better face.
Kin. We are diſcried,
They'l mocke vs now downeright.
Du. Let vs confeſſe, and turne it to a ieſt.
Que. Amaz'd my Lord? Why lookes your Highnes
ſadde?
Roſa. Helpe hold his browes, hee'l ſound: why looke
you pale?

416, 417. *eie:...light;*] *eie:...light,* Q. *eye,...light;* F_3F_4 et seq.
417. *looſe*] *loſe* Ff.
418. *that*] *as* F_4, Rowe,+.
huge] *hudge* Q.
ſtoore] *ſtore* Ff.
420. *for*] *but* Cap. conj.
eie] *eie.* Q. *eye*— Ff et cet.
424. *O,*] *Oh,* Hal.
425. *mine.*] *mine?* Pope et seq.
427. *what*] *was* QFf.
428, 429. One line, Q, Pope et seq.
430. *vizard,*] *visor:* Cap. et seq.
caſe] *eaſe* F_3.
432–434. [Aside, Cap. Hal. Wh. i, Rlfe.
432, 433. One line, Q, Pope et seq.
432. *are*] *were* Q.
434. Du.] Duman. Q. Duk. Ff.
437. *Helpe*] QFf. *Help!* Cap. Coll. Wh. i. *Help,* Rowe et cet.
browes,] *brows!* Cap. et seq.
ſound:]Q. *ſwound:* Ff, Rowe. *ſwound!* Hal. Cam. i, ii. *swoon:* Pope,+. *swoon!* Cap. et cet.

429. **you this ?**] KEIGHTLEY (*Exp.* 111): As the whole scene is in rime, there should be a couplet here. We might then for 'this' read *more.*

430. **There, then, that vizard,**] Inasmuch as an interrogation mark follows 'Where? when? What vizard?' I think a full stop, or at the least a dash, should follow 'There. Then. That vizard.'—ED.

432–434. CAPELL, very properly, marked these lines as spoken aside.

437. **Helpe hold his browes**] WALKER (*Crit.* iii, 45): Speaking of Biron, not of the King.

Sea-ſicke I thinke comming from Muſcouie.
Ber. Thus poure the ſtars down plagues for periury.
Can any face of braſſe hold longer out?
Heere ſtand I, Ladie dart thy skill at me,
Bruiſe me with ſcorne, cọnfound me with a flout.
Thruſt thy ſharpe wit quite through my ignorance.
Cut me to peeces with thy keene conceit:
And I will wiſh thee neuer more to dance,
Nor neuer more in Ruſsian habit waite.
O! neuer will I truſt to ſpeeches pen'd,
Nor to the motion of a Schoole-boies tongue.
Nor neuer come in vizard to my friend,
Nor woo in rime like a blind-harpers ſongue,

439. *Muſcouie*] *Muſcovy* Ff.
440. *poure*] *pooure* Q.
442. *I, Ladie*] QF_2. *I, Lady*, F_3F_4, Rowe, +. *I: lady*, Cam. Glo. *I, lady:* Cap. et cet.
446. *wiſh*] *shew* Rowe ii.
450. *vizard*] *vizards* F_3F_4, Rowe i.
451. *rime*] *time* Rowe. *rhime* Pope. *ſongue*] *ſong* F_3F_4.

437. **sound**] The pronunciation of this word was in a transition state when the Folio was printing. It is thus spelled in *Mid. N. D.* II, ii, 160, and in *As You Like It*, V, ii, 29, whereas in III, v, 19, of the latter play it is spelled 'swound,' and in IV, iii, 166, 'swoon.' In general the later Folios have 'swound,' as has also the First Folio in *Wint. Tale*, V, ii, 90,—'swownd.' 'Sound' may possibly have been pronounced *soond*, and thus pronounced even when spelled 'swound,' just as, at the present day, the *w* in *sword* is almost never pronounced. When the Nurse in *Rom. & Jul.* says she 'sounded at the sight' there is no vulgarity in the word; it may be found *passim* in the Elizabethan dramatists. Malone even asserted that it was always either so spelled or else 'swoond,' but 'swoon' in *As You Like It* disproves the assertion.—ED.

445–447. **conceit . . . waite**] R. G. WHITE: The pronunciation of 'conceit,' in vogue when this play was written, made it a perfect rhyme to 'wait.' The diphthong *ei* had then almost invariably the sound which it still preserves in 'freight,' 'obeisance,' etc.—ELLIS (p. 981) to the same effect. He gives the sound of *ei* as the same as that of *a* in 'Mary.'

447, 450. **Nor neuer**] For double negatives, see ABBOTT, § 406. For triple negatives, see 'nor no further in sport neyther.'—*As You Like It*, I, ii, 27; and 'nor neuer none Shall mistris be of it.'—*Twelfth Night*, III, i, 163.

450. **friend**] SCHMIDT (*Lex.*) furnishes examples of the use of this word as equivalent to *lover*, *sweetheart*, *mistress*.

451. **blind-harpers songue**] In CHILD'S *English and Scottish Popular Ballads* (IV, 16) it is stated that 'the Stationers' Registers, 22 July, 1564–22 July, 1565, Arber, I, 260, have an entry of a fee from Owyn Rogers for license to print "a ballett intituled The Blende Harper, etc."; and again, the following year, Arber, I, 294, of a fee from Lucas Haryson for license to print "a ballet intituled The Blynde Harpers, with the Answere." Nothing further is known of this ballet.' It

Taffata phraſes, ſilken tearmes preciſe, 452
Three-pil'd Hyperboles, ſpruce affection;

453. *Hyperboles*] *Hiberboles* Q. *affection*] QFf, Mal. Var. '21, Coll. i, Hal. Wh. *affectation* Rowe et cet.

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is barely possible it is to Haryson's ballet Berowne refers; the fact that the Blind Harper received an 'Answere' leads to the suspicion that he had 'wooed in rime.' An objection to this conjecture, but not a fatal one, is that Berowne says 'like *a* blind-harper's song.'—ED.

453. **Three-pil'd**] NARES: 'Three-pile' is the name of the finest and most costly kind of velvet; worn, therefore, only by persons of rank and consequence. It alludes to something in the construction of the velvet. It seems to have been thought that there was a three-fold accumulation of the outer surface, or pile. (Note on *Wint. Tale*, IV, iii, 15, where Autolycus says 'I haue . . . in my time wore three pile.')

453. **affection**] MALONE: The modern editors read *affectation*. There is no need of change. We already in this play [IV, i, 3. q. v.] have had 'affection' for *affectation*,—'witty without affection.' The word was used by our author and his contemporaries, as a quadrisyllable; and the rhyme such as they thought sufficient. —RITSON, whose aversion to the gentle Malone amounted at times almost to frenzy, after quoting the foregoing note, thus launches forth: 'In the Devils name (God forgive me for swearing!) what has the number of syllables to do here? It is the *rime* we are at a loss for, not the *metre*. Surely, surely, if ever man was peculiarly disqualified by nature for an editor of Shakespeare, or, in short, for a reader of poetry, it was this identical Mr Malone! Could it have been imagined that a writer in the eighteenth century would be so *profoundly ignorant* of the commonest rules of versification, so totally destitute of every idea of harmony and arithmetic, as to propose such lines as the following:—'Three-pil'd hy-per-bo-les, spruce *af-fec-tĭ-on*, . . . Have blown me full of mag-got *os-ten-tā-ti-on*.' Perhaps, however, he will contend that 'hyperboles' is a trisyllable, as nothing can be improbable, in reference to such a genius, on the score of absurdity. Let it be so, it will make no sort of difference: 'Three-pil'd *hy-per-boles*, spruce *af-fec-ti-ôn*.' Only in one case, we see that *on* will be the rime to *ātion*; in the other *ĭon*. [p. 41. Aptly, indeed, did Ritson give to his pamphlet the title of '*Cursory* Criticisms.'—ED.]—STEEVENS: No ear can be satisfied with such rhymes as *affection* and *ostentation*.—KNIGHT calls attention to the fact that 'if we retain "affection" we must anglicize "hyperboles" by reading it *hy-per-boles*; without this, the line has no rhythm. Shakspere has the word in one other place only, *Tro. & Cress.* I, iii, 161: "Would seem hyperboles. At this fusty stuff," and there it appears to read as a word of three syllables.'—HALLIWELL: The laxity of rhyme in the poetical works of the time is so great, alterations made solely on that account should be received with great caution. To modern readers, the emendation, *affectation*, appears at first sight self-evidently correct, but when it is considered that the identity of even the last syllables in two lines was formerly sometimes considered sufficient to constitute a rhyme, the probability then seems in favour of the early text being a copy of Shakespeare's own words. [If the *tion* in 'affection' and 'ostentation' be pronounced *dissolutĕ, ti-on*, the requirements of rhyme are adequately, if weakly, satisfied, and we can retain the reading of the early copies.—ED.]

Figures pedanticall, theſe ſummer flies,
Haue blowne me full of maggot oſtentation.
I do forſweare them, and I heere proteſt,
By this white Gloue (how white the hand God knows)
Henceforth my woing minde ſhall be expreſt
In ruſſet yeas, and honeſt kerſie noes.
And to begin Wench, ſo God helpe me law,
My loue to thee is ſound, *ſans* cracke or flaw.
Roſa. *Sans, ſans*, I pray you.
Ber. Yet I haue a tricke
Of the old rage : beare with me, I am ſicke.

454. *pedanticall,*] *pedantical;* Cap. et seq.
ſummer] *ſommer* Q.
456. *them,*] *them;* Theob. Warb. et seq.
457. *this*] *this*, F_3.
460. *begin...law,*] QFf. *begin,...law,* Rowe, Pope, Theob. i. *begin, ... me, law!* Theob. ii et seq. (subs.)
460. *law*] QFf, Rowe,+, Hal. *la* Cap. et cet.
461. ſans] ſance Q.
462. Sans, ſans] QFf, Rowe,+, Var. '73. *Sans sans* Han. Dyce i, Cam. Glo. *Sans*, sans Cap. Mal. *Sans 'sans'* Wh. i, Dyce ii, iii, Coll. iii. *Sans SANS* Var. '78 et cet.

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459. **russet yeas . . . kersie noes**] Cf. 'You most coarse frieze capacities, ye jane judgements.'—*Two Noble Kinsmen*, III, v, 8.

459. **kersie**] MURRAY (*N. E. D.*) : Possibly named from the village of Kersey in Suffolk; though evidence actually connecting the original manufacture of the cloth with that place has not been found. 1. A kind of coarse narrow cloth, woven from long wool and usually ribbed. 4. † b. *Figuratively*: Plain, homely. [e. g. the present line.]

460. **law**] EARLE (§ 197) : 'La' is that interjection which in modern English is spelt *lo*. It was used, in Saxon times, both as an emotional cry, and also as a sign of the respectful vocative. . . . In modern times it has taken the form of *lo* in literature, and it has been supposed to have something to do with the verb *to look*. . . . The interjection *la* was quite independent of another Saxon exclamation, viz. *loc*, which may with more probability be associated with *locian*, to look. . . . The *la* of Saxon times has none of the indicatory or pointing force which *lo* now has, and which fits it to go so naturally with an adverb of locality, as 'Lo here,' or 'Lo there.' While *lo* became the literary form of the word, *la* has still continued to exist more obscurely, at least down to a recent date, even if it be not still in use. *La* may be regarded as a sort of feminine to *lo*. In novels of the last century and the beginning of this, we see *la* occurring for the most part as a trivial exclamation by the female characters. [Cf. *Twelfth Night*, III, iv, 104; *Wint. Tale*, II, iii, 64.]

462. **Sans, sans**] TYRWHITT : It is scarce worth remarking that the conceit here is obscured by the punctuation. It should be written Sans SANS, *i. e. without* SANS ; without French words : an affectation of which Biron had been guilty in the last line of his speech, though just before he had *forsworn* all *affectation* in phrases, terms, etc. [Berowne's response proves that Tyrwhitt's explanation is the true one.]

Ile leaue it by degrees : ſoft, let vs ſee,
Write *Lord haue mercie on vs*, on thoſe three,
They are infected, in their hearts it lies :
They haue the plague, and caught it of your eyes :
Theſe Lords are viſited, you are not free :
For the Lords tokens on you do I ſee.
Qu. No, they are free that gaue theſe tokens to vs.
Ber. Our ſtates are forfeit, ſeeke not to vndo vs.
Roſ. It is not ſo ; for how can this be true,
That you ſtand forfeit, being thoſe that ſue.

465. *degrees :*] *degrees.* Cap. et seq.
465. *ſee,*] QFf, Rowe,+. *see,*— Cap. *see ;*— Theob. et cet. (subs.)
466. *on thoſe*] *and those* F_4, Rowe, Pope, Han.
three,] *three ;* Theob. et seq.
467. *infected,*] *infected ;* Cam. Glo.
468. *caught it*] *caught* Q_2.
469. *viſited,*] *visited ;* Cap. et seq.
472. *ſtates*] *'states* Coll. iii.
474. *ſue.*] *sue ?* Theob. et seq.

466. **Lord haue mercie on vs**] JOHNSON: This was the inscription put upon the door of the houses infected with the plague, to which Biron compares the love of himself and his companions ; and pursuing the metaphor finds 'tokens' likewise on the ladies. The 'tokens' of the plague are the first spots or discolorations, by which the infection is known to be received.—STEEVENS: In *More Fools Yet*, a collection of epigrams by R. S., 1610, we find: 'But by the way he saw and much respected A doore belonging to a house infected, Whereon was plac'd (as 'tis the custom still) The *Lord have mercy on us* : this sad bill The sot perused.'—MALONE: So in Overbury's *Characters*, 1632: 'LORD *haue mercy vpon vs*, may well stand ouer these [a prison's] doores, for debt is a most dangerous and catching City pestilence.' —[*A prison*, ed. 1627.]—HALLIWELL: This touching inscription was frequently a printed placard which was generally surmounted by a red cross. On the occurrence of the great plague in 1665, it was not usually set up upon the door until a person had actually died in the house ; but, in Shakespeare's time, the inhabitants of every infected house were compelled to place some conspicuous mark upon it to denote the fact, and innkeepers were directed to remove their signs, and substitute crosses, in cases where taverns contained any who were seized. [Hereupon follow many quotations containing the phrase.]

470. **Lords tokens**] HALLIWELL: The spots indicative of the plague were called 'God's marks,' 'God's tokens,' or 'the Lord's tokens.' 'The spots, otherwise called *God's tokens*, are commonly of the bignesse of a flea-bitten spot, sometimes much bigger. . . . But they have ever a circle about them, the red ones a purplish circle, and the others a redish circle.'—Bradwell's *Physick for the Sicknesse, commonly called the Plague*, 1636. [Of course, the tokens to which Berowne refers with a double meaning were the presents which the ladies had received from the King and his three companions.]

472. **seeke not to vndo vs**] That is, seek not to undo the forfeiture, or, in other words, to relieve us of it.—ED.

474. **those that sue**] JOHNSON: That is, how can those be liable to forfeiture

Ber. Peace, for I will not haue to do with you.
Roſ. Nor ſhall not, if I do as I intend.
Ber. Speake for your ſelues, my wit is at an end.
King. Teach vs ſweete Madame, for our rude tranſgreſsion, ſome faire excuſe.
Qu. The faireſt is confeſsion.
Were you not heere but euen now, diſguis'd?
Kin. Madam, I was.
Qu. And were you well aduis'd?
Kin. I was faire Madame.
Qu. When you then were heere?
What did you whiſper in your Ladies eare?
King. That more then all the world I did reſpect her
Qu. When ſhee ſhall challenge this, you will reiect her.
King. Vpon mine Honor no.
Qu. Peace, peace, forbeare:
your oath once broke, you force not to forſweare.
King. Deſpiſe me when I breake this oath of mine.
Qu. I will, and therefore keepe it. *Roſaline,*

477. [to his Friends, retiring. Cap.
478, 479. *Teach...tranſgreſsion,*] Separate line, Q, Rowe et seq.
481. *you not*] *not you* Q, Cam. Glo.
487. *her*] *her.* QFf.
490. *mine*] *my* F_4, Rowe i.
491, 492. Prose, Q_1.
493. *I breake*] *I've broke* Var. '73.
494. *it.*] *it,* F_4.

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that begin the process. The jest lies in the ambiguity of 'sue,' which signifies to prosecute by law, or to offer a petition.

481. **euen**] GOSWIN KOENIG says (p. 29) that the syncopated form, *e'en*, occurs in 95 per cent. of instances, and that the full form is used [as here] only for emphasis.

483. **well aduis'd**] STEEVENS: That is, acting with sufficient deliberation.—SCHMIDT (*Lex.*): Sometimes equivalent to 'in one's sound senses, not mad.' [Whereof the present line is cited by way of illustration.]—ROLFE: Probably equivalent to *in your right mind.*

492. **you force not**] JOHNSON: This expression is the same with 'you make no difficulty.' This is a very just observation. The crime that has been once committed, is committed again with less reluctance.—COLLIER: That is, You do not *hesitate*, or *care not*, to forswear. This idiomatic use of the word is very old in our language: 'O Lorde! some good body for God's sake, gyve me meate, I force not what it were, so that I had to eate.'—Int. of *Jacob* and *Esau*, 1568, II, ii. [Thus, 'For if God bee with you, what forceth who bee against you.'—Wilson, *The Arte of Rhetorique*, ed. 1584, p. 86 (First. ed. 1553).—ED.]

What did the Ruſsian whiſper in your eare?
Rof. Madam, he ſwore that he did hold me deare
As precious eye-ſight, and did value me
Aboue this World: adding thereto moreouer,
That he vvould Wed me, or elſe die my Louer.
Qu. God giue thee ioy of him: the Noble Lord
Moſt honorably doth vphold his word.
King. What meane you Madame?
By my life, my troth,
I neuer ſwore this Ladie ſuch an oth.
Rof. By heauen you did; and to confirme it plaine,
you gaue me this: But take it ſir againe.
King. My faith and this, the Princeſſe I did giue,
I knew her by this Iewell on her ſleeue.
Qu. Pardon me ſir, this Iewell did ſhe weare,
And Lord *Berowne* (I thanke him) is my deare.
What? Will you haue me, or your Pearle againe?
Ber. Neither of either, I remit both twaine.
I ſee the tricke on't: Heere was a conſent,
Knowing aforehand of our merriment,
To daſh it like a Chriſtmas Comedie.
Some carry-tale, ſome pleaſe-man, ſome ſlight Zanie,

497. A line here lost, Ktly.
did value me] *my value hear* Voss.
498. *thereto*] Q. *there* Ff. *thereunto* Rowe ii.
502, 503. One line, Q_1, Rowe ii et seq.
502. *Madame?*] *Madam:* Q.
507. *the*] *to th'* F_3F_4, Rowe, +.
511. *me,*] *me?* Theob. *me;* Warb.
513. *on't*] *ant* Q.
515. *daſh*] *dish* Han.
516. *ſlight Zanie*] *ſleight ſaine* Q. *zanŷ* Cap.

497. **As . . . value me**] KEIGHTLEY (*Exp.* 111): A line riming with this, before, or after, seems lost.

500. **God giue thee ioy**] This seems to have been the customary wish at the conclusion of a marriage engagement. See Audrey's exclamation, *As You Like It*, III, iii, 43.—ED.

501. **honorably**] GOSWIN KOENIG (p. 27) supposes that this word is to be here pronounced, (as no Englishman would pronounce it,) *hónorȧbly*.—ED.

512. **Neither of either**] MALONE: This seems to have been a common expression in our author's time. It occurs again in *The London Prodigal*, 1605, and in other comedies.

513. **consent**] STEEVENS: That is, a conspiracy.

516, 517. **carry-tale . . . please-man . . . mumble-newes**] For other examples of 'verbs compounded with their objects,' see ABBOTT, § 432.

516. **Zanie**] HALLIWELL (note on 'fool's zanies,' *Twelfth Night*, I, v, 87, which see, for full discussion): A zany was the fool or attendant on a mountebank.—DYCE

Some mumble-newes, ſome trencher-knight, ſom Dick 517
That ſmiles his cheeke in yeares, and knowes the trick

518. *ſmiles his*] *ſmyles, his* Q. *yeares*] *yeeres* Q. *jeers* Theob. Mal. Var. '21. *fleers* Han. *leers* Cartwright.

(*Rem.* 74): The fool's zanies were the buffoons or mimics of the fools.—BAYNES (p. 296): The *zany* in Shakespeare's day was not so much a buffoon and mimic as the obsequious follower of a buffoon, and the attenuated mime of a mimic. He was the vice, servant, or attendant of the professional clown or fool, who, dressed like his master, accompanied him on the stage or in the ring, following his movements, attempting to imitate his tricks, and adding to the general merriment by his ludicrous failures and comic imbecility. It is this characteristic not merely of mimicry, but of weak and abortive mimicry, that gives its distinctive meaning to the word, and colours it with a special tinge of contempt.—CAPELL was such a stickler for rhyme that rather than spoil it in this line he omitted 'slight' on purpose to throw the accent on the last syllable of 'zany,' and make it rhyme with 'comedy'; then, to clinch the matter, and so that there might be no mistake, added an accent, *zanỳ*, 'giving it the foreign sound' as he says. Uncouth, nay, almost abhorrent, as this rhyme sounds to us, Capell may be right. WALKER (*Crit.* i, 113) gives a quotation from Donne, *Poems*, p. 94, ed. 1633,—'Then write, that I may follow, and soe bee Thy debtor, thy ecco, thy foyl, thy Zanee.' [vol. ii, p. 81, ed. Grosart.] This present line, from *Love's Lab. L.*, Walker gives as an illustration of 'a singular mode of rhyming,—rhyming to the eye, as at first sight it appears to be,—which occurs every now and then in the poets of the Elizabethan (or rather, to use the term which Coleridge coined for the nonce, the Elizabetho-Jacobæan) age. Its origin and explanation are probably to be sought for in our earlier poetry.'

517. **mumble-newes**] HALLIWELL: The meaning of this term is obvious; it may have been a common expression of the times, a priest having been sometimes jocularly called a mumble-matins. So Mother Mumble-crust is an expression of jocular familiarity in *The Spanish Gipsie*.

517. **trencher-knight**] See a few lines further on, lines 529, 530, of this scene, whence we gather the present meaning: a parasite.

517. **Dick**] MURRAY (*N. E. D.*): This familiar pet form of the common Christian name *Richard*, is generically (like *Jack*) equivalent to fellow, lad, man, especially with alliterating adjectives, as *desperate, dainty, dapper, dirty*. [The earliest reference given is Wilson's *Arte of Rhetorike*, 1553, 'Desperate Dickes borowes now and then against the owners will all that euer he hath.' p. 192, ed. 1584.

518. **smiles his cheeke in yeares**] THEOBALD: I cannot for my heart comprehend the sense of this phrase. I am persuaded that [in changing 'years' to *jeers*] I have restored the Poet's word and meaning. Boyet's character was that of a *Fleerer, jeerer, mocker, carping* blade.—WARBURTON: It was not [Theobald's] heart but his head that stood in his way. 'In years' signifies, into wrinkles. So in *The Mer. of Ven.* 'With mirth and laughter let old wrinkles come.'—FARMER: Webster, in his *Dutchess of Malfi*, makes Castruchio declare of his lady: '[She cannot] endure to be in merry company; for she says too much laughing, and too much company, fills her too full of the wrinkles.'—[I, i, p. 183, ed. Dyce.]—STEEVENS: In *Twelfth Night*, Maria says of Malvolio, 'He does smile his face into more lynes, then is in the new Mappe.'—III, ii, 79.—MALONE adopted Theobald's

To make my Lady laugh, when ſhe's diſpos'd;
Told our intents before: which once diſclos'd,
The Ladies did change Fauours; and then we
Following the ſignes, woo'd but the ſigne of ſhe.
Now to our periurie, to adde more terror,
We are againe forſworne in will and error.
Much vpon this tis: and might not you
Foreſtall our ſport, to make vs thus vntrue?
Do not you know my Ladies foot by'th ſquier?
And laugh vpon the apple of her eie?

522. *woo'd*] *wood* Q.
523. *Now...periurie, to*] QFf, Rowe. *Now...perjury to* Pope, +. *Now,...perjury to* Cap. et seq.
524. *will*] *fraud* Gould ap. Cam.
525. *Much...tis*] Boyet. *Much...tis.* Johns. conj. Ran.
tis] *it is* Ff et seq.
you] *you.* [To Boyet. Rowe et seq.
527. *not you*] *you not* Q_2.
by'th] *byth'* Rowe i. *by the* Cap. et seq.
ſquier] QF_2F_3, Pope, +, Cam. Glo. *ſquare* F_4, Rowe. *squire* Cap. et cet.
528. *apple*] *appeal* Ulrici (Hertzberg, *Translation*, p. 389).

jeers. Notwithstanding the convincing proof in favour of the original text, afforded by these quotations just given, he could not believe that Shakespeare would have written 'in years' when he meant '*into* years.'—STEEVENS justly replied that throughout the plays of Shakespeare 'in' is often used for *into* [see ABBOTT, § 159]; and quoted, 'But first I'll turn yon fellow in his grave.'—*Rich. III:* I, ii, 261. To KNIGHT the expression seems 'simply to mean that Boyet, though old, has his courtier smile always ready.'—WALKER (*Crit.* iii, 251): In *Macbeth*, II, iii, 37, 'equivocates him in a sleepe' is not more harsh than 'smiles his cheek in yeares.' [Mr J. CHURTON COLLINS, to whom all lovers of justice must be grateful for his fine vindication of Theobald's true position as an editor of Shakespeare, sometimes, it is to be feared, allows his zeal to beguile his judgement; in the present instance he upholds (p. 303) Theobald's *jeers* as superior to 'the senseless' 'years' of the Folio. The quotations furnished by Warburton, Farmer, and Steevens seem all-sufficient to prove the propriety of the original text.—ED.]

519. **dispos'd**] See note, II, i, 266, where Halliwell's interpretation of the meaning of 'disposed' in the present passage is to be preferred to Dyce's.

524. **in will and error**] MUSGRAVE: That is, first in will, and afterwards in error.

527. **squier**] HEATH (p. 141): From *esquierre*, French, a *rule*, or *square*. The sense is nearly the same as that of the proverbial expression in our own language, 'he hath got the length of her foot,' *i. e.* he hath humoured her so long that he can persuade her to what he pleases. [Cotgrave: '*Esquierre*: f. A Rule or Squire; an Instrument vsed by Masons, Carpenters, Ioyners, etc.; also, an Instrument wherewith Surueyors measure land.']

528. **laugh vpon the apple of her eie**] Berowne contemptuously asks if Boyet does not laugh in obedience to the slightest wink of my Lady's eye. The phrase is somewhat obscure, it must be acknowledged; but I think no English reader would

And ſtand betweene her backe ſir, and the fire,
Holding a trencher, ieſting merrilie?
You put our Page out: go, you are alowd.
Die when you will, a ſmocke ſhall be your ſhrowd.
You leere vpon me, do you? There's an eie
Wounds like a Leaden ſword.

Boy. Full merrily hath this braue manager, this carreere bene run.

Ber. Loe, he is tilting ſtraight. Peace, I haue don.

Enter Clowne.

Welcome pure wit, thou part'ſt a faire fray.

Clo. O Lord ſir, they would kno,
Whether the three worthies ſhall come in, or no.

531. *alowd*'] *aloude* Q. *allowd* F_2. *allow'd* F_3F_4 et seq.
533. *do you* ?] *do you :* Q.
535. *merrily*] *merely* Q.
535, 536. *hath...run.*] One line, Rowe ii et seq.
535. *hath this braue manager*] Ff, Rowe i. *hath this braue nuage* Q. *Brave manager, hath* Rowe ii, Pope, Han. *Hath this brave manage*, Theob. et seq.
536. *bene*] *bin* Q.
538. Clowne.] Costard. Rowe.
539. *part'ſt*] QF_2, Rowe, Cam. i, ii. *prat'ſt* F_3F_4. *partest* Pope et cet.
540. *kno*] F_2F_3. *know* QF_4.
541. *no.*] *no?* Q.

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fail after a little thought to catch the meaning. It mystified SCHMIDT, however, who gives (*Lex.*) two different paraphrases, which are neither easy to reconcile nor to understand. Under the word 'Apple,' he says the present phrase may 'perhaps' mean 'always laugh upon her, though she perhaps look another way.' Under 'Laugh,' he says that 'with *upon*, [as here] it is equivalent to, to laugh significatively in looking at one.' Schmidt misled FRANZ who observes (§ 334) that '"to laugh upon" appears to stand for *to laugh in looking on one*.'—ED.

529, 530. **stand betweene . . . trencher**] Here we find the explanation of 'trencher-knight' in line 517.

531. **alowd**] That is, *allowed*, as in *Twelfth Night*, I, v, 92, where 'an allow'd foole' is one that is licensed, or permitted to say anything.

535. **manager**] THEOBALD silently corrected this to *manage*, which CAPELL (p. 215) observes is the 'riding-house, in which it was the custom to exercise *tiltings*, previous to a public display of them'; but DYCE (*Gloss.*), more correctly, terms 'a course, a running in the lists.'—COLLIER (ed. ii) having said that 'some copies of [Q_1] have *nuage*, which in others is altered to *manager*,' the CAMBRIDGE EDITORS remark that 'manager' 'is not the reading of any of the six copies [of Q_1] which are known to exist.' See line 351 above.—MADDEN (p. 300) says that 'there is, perhaps, a play on the word "manage" as well as an allusion to the lists.'

535, 536. **carreere**] Another word taken from tilting; see *Much Ado*, V, i, 148.

540, 553, 556. **O Lord sir**] See I, ii, 7.

Ber. What, are there but three? 542
Clo. No ſir, but it is vara fine,
For euerie one purſents three.
Ber. And three times thrice is nine. 545
Clo. Not ſo ſir, vnder correction ſir, I hope it is not ſo. You cannot beg vs ſir, I can aſſure you ſir, we know what we know: I hope ſir three times thrice ſir.
Ber. Is not nine.
Clo. Vnder correction ſir, wee know where-vntill it 550 doth amount.
Ber. By Ioue, I alwaies tooke three threes for nine.
Clow. O Lord ſir, it were pittie you ſhould get your liuing by reckning ſir.
Ber. How much is it? 555
Clo. O Lord ſir, the parties themſelues, the actors ſir will ſhew where-vntill it doth amount: for mine owne 557

543. *vara*] *very* Rowe ii, Pope, Han. Johns. Var. Ran.
544. *purſents*] *presents* Rowe ii, Pope, Han.
545. *nine.*] *nine?* Pope, +.
546. *ſir, ...ſir,*] *sir, ... sir;* Theob. *sir;...sir;* Cap. et seq.
547, 548. *You...know*] Separate line, Cap. et seq.
548. *hope ſir*] *hope* F_3F_4, Rowe, +. *thrice ſir.*] *thrice Sir*— Rowe et seq. (subs.)

547. **You cannot beg vs**] JOHNSON: That is, we are not fools; our next relations cannot *beg* the wardship of our persons and fortunes. One of the legal tests of a *natural* is to try whether he can number.—DOUCE: It is the wardship of *Lunaticks* not *Idiots* that devolves upon the next relations. Shakespeare, perhaps, as well as Dr Johnson, was not aware of the distinction.—RITSON: It was not the 'next relation' only who *begg'd* the wardship of an idiot. 'A rich fool was begg'd by a lord of the King; and the lord coming to another nobleman's house, the fool saw the picture of a fool in the hangings, which he cut out; and being chidden for it, answered, you have more cause to love me for it; for if my lord has seen the picture of the fool in the hangings, he would certainly have begg'd them of the King, as he did my lands.'—*Cabinet of Mirth*, 1674.—DOUCE (*Illust.* i, 241) gives this story, at greater length, from the Harleian MSS, with mention of names, but with no improvement of the point; KNIGHT and STAUNTON have quoted it in full. [Compare Lyly, *Mother Bombie*, 'Memphio. Come Dromio, it is my grief to haue such a sonne that must inherit my lands. *Dromio.* He needs not, sir, Ile beg him for a foole.'—I, i, 35, ed. Bond. Fastidious Brisk, in *Every Man Out of His Humour*, says, 'an a man should do nothing but what a sort of stale judgements about this town will approve in him, he were a sweet ass; I'd beg him, i' faith.'—p. 104, ed. Gifford.—ED.]

550, 557. **where-vntill**] For instances where, 'instead of a preposition with a relative pronoun, we find a corresponding relative adverb,' see FRANZ, § 814, b. For examples of 'till' used for *to*, see ABBOTT, § 184.

part, I am (as they ſay, but to perfect one man in one poore man) *Pompion* the great ſir. 558

Ber. Art thou one of the Worthies? 560

Clo. It pleaſed them to thinke me worthie of *Pompey* the great: for mine owne part, I know not the degree of the Worthie, but I am to ſtand for him. 563

558. *they*] *thy* Q.
perfect] Ff, Rowe, +, Coll. i, Ktly. *persent* Coll. ii (MS). *pursent* Wh. Walker, Dyce ii, iii, Huds. Rlfe, Coll. iii. *parfect* Q, Cap. et cet.
in] —*e'en* Mal. Steev. Var. Coll. Hal. Dyce ii, iii, Ktly, Huds. Rlfe.
560. *thou*] *rhou* F_4.
561. Pompey] QFf, Rowe i, Cap. Mal. Coll. i, Sta. *Pompion* Rowe ii et cet.

553. **you should**] Ought not these words to be transposed? It would then be equivalent to,—'It were a pity, if you had to get your living by reckoning.'—ED.

558. **to perfect one man**] COLLIER's MS has 'persent,' which Collier adopted in his text, because Costard had used the word 'just above,' and '*persent* is still a vulgar corruption of *represent*.'—R. G. WHITE (ed. i): 'Perfect' is plainly a misprint, and an easy one, for *pursent* (spelled with a long *ſ*,) which the Clown uses just before.—WALKER also proposed (*Crit.* ii, 298) *pursent*, adding, '*perfect* for *present* does not seem a probable blunder.'—BRAE (p. 108): Costard is *overflowing* with the word 'perfect!' It has evidently been hammered into him by injunctions to be perfect in his part. Afterwards, when he has acquitted himself so well before the audience, he exclaims,—his whole thoughts engrossed by ambition to be *perfect*,—'I hope I was perfect: I made a little fault in great.' [It is never quite safe to *improve* the language of any of Shakespeare's Clowns or Fools.—ED.]

558, 559. (**as they say . . . poore man**)] This parenthesis should not have been abandoned, I think.

558, 559. **in one poore man**] MALONE changed this to '—e'en one poor man.' It is difficult to see the need of any change. Costard has already announced that 'euerie man pursents three'; he is now modifying this assertion by saying that he is to 'perfect one man,' that is, himself, 'in one poore man,' that is, 'Pompion the great.' Of course, this interpretation, which retains 'in,' is impossible if the reading *pursent*, instead of 'perfect,' be adopted. But *pursent* in this line is White's or Collier's word, not Shakespeare's.—ED.

561. **Pompey**] COLLIER (ed. i): Perhaps Shakespeare meant Costard [here] to correct his own blunder ['Pompion'], or to blunder on purpose. When he enters in the show, he calls himself Pompey.—R. G. WHITE (ed. i): [After 'Pompion' in line 559,] 'Pompey' seems here manifestly an error. The Clown does not know 'the degree of the Worthy,' but mistaking his name for 'pompion' ('pumpkin') he supposes him to be 'a poor man.'—STAUNTON: Some surprise has been expressed at Costard's first pronouncing the name *Pompion*, and then giving it, immediately after, correctly; but his former speeches show either that his rusticity is merely assumed, and put on and off at pleasure, or that Shakespeare had never finally settled whether to make him a fool natural or artificial, and so left him neither one nor the other.—BRAE (p. 109): It is far more true to nature that Costard should vary the names from uncertainty, than that he should always repeat the same.

563. **stand for him**] STEEVENS: This is a stroke of satire which, to this hour,

Ber. Go, bid them prepare. *Exit.*
Clo. We will turne it finely off ſir, we wil take ſome care.
King. *Berowne*, they will ſhame vs:
Let them not approach.
Ber. We are ſhame-proofe my Lord: and 'tis ſome policie, to haue one ſhew worſe then the Kings and his companie.
Kin. I ſay they ſhall not come.
Qu. Nay my good Lord, let me ore-rule you now;
That ſport beſt pleaſes, that does leaſt know how.
Where Zeale ſtriues to content, and the contents
Dies in the Zeale of that which it preſents:

564. Exit.] After line 566, Rowe et seq.
567, 568. One line, Q, Pope et seq.
569, 570. *We...policie*] One line, Q, Pope et seq.
570. *Kings*] *King* F_3F_4, Rowe, Pope, Han. *king's* Theob. et seq.
574. *leaſt*] *beſt* Q.
575. *contents*] *content* Cap. conj. (*Notes*, 216).
575, 576. *Zeale...contents Dies*] *will ...discontents Die* Bailey.
575, 576. *contents Dies...preſents:*] QqF_2, Rowe ii, Pope, Theob. Warb. Johns. Var. '73, Cam. Glo. *contents Dies, in...preſents:* F_3F_4. *content Dies ...presents;* Rowe i. *content Dies...of that it doth present;* Han. *contents Die ...of him which them presents.* Johns. conj. *contents Dies...presents*, Cap. Var. '78, '85, Ran. Dyce i, iii, Sta. Wh. i, Rlfe. *contents Die...of them which it presents*, Mal. Steev. Var. Knt, Coll. Dyce ii. *content Lies...of those which it present*—Mason, C. Clarke. *contents Lie in the fail of that which it presents:* Sing. Huds. *discontent Dies...of them which it present.* Sta. conj. *contents Dyes with...of that which it presents*, Ktly. *content Lies...of them which it present:* Kinnear.
576. *Zeale*] *hue* Ktly conj.

has lost nothing of its force. Few performers are solicitous about the history of the character they are to represent. [At one time all friendly relations between Garrick and Steevens were broken off. It is said that Steevens then inserted in his Shakespearean notes several references to actors which could hardly fail to wound Garrick. Is not the foregoing one of them?—ED.]

574. **least**] Let this reading offset some of those wherein the Folio is inferior to the Qto. It is shuddering to think of the discussions we have escaped, had the Folio followed the Qto.—ED.

575, 576. **contents Dies**, etc.] JOHNSON: This sentiment of the Princess is very natural, but less generous than that of the Amazonian Queen, in *Mid. N. D.*: 'I love not to see wretchedness o'ercharg'd, And duty in his service perishing.'—CAPELL (p. 216) thus paraphrases: 'When zeal (zeal to please) strives to satisfy, and the wish'd satisfaction miscarries by over-eagerness of the persons attempting it; there, putting them out of form mends the form of our mirth, when we see the great things they aim'd at come to nothing.'—MALONE: The context, I think, clearly shows that in 'of *that* which it presents' 'of *them*' was in the poet's mind. 'Which' for *who* is common in our author. The word 'it,' I believe, refers to

[575, 576. contents Dies in . . . that which it presents;] 'sport.' That sport, says the Princess,—pleases best, where the actors are least skilful; where zeal strives to please, and the contents, or (as these exhibitions are immediately afterwards called) great things, great attempts perish in the very act of being produced, from the ardent zeal of those who present *the sportive entertainment.* To 'present a play' is still the phrase of the theatre. 'It,' however, may refer to *contents*, and that word may mean the most material part of the exhibition.—KNIGHT (ed. ii, where the reading and punctuation, which is almost unintelligible to me, are as follows: 'and the contents Die in the zeal, of that which it presents The form confounded makes,' etc.): We understand the reading thus:—Where zeal strives to give content, and the contents (things contained) die in the zeal, the form of that which zeal presents, being confounded, makes most form in mirth. [It is fortunate that we have the original to refer to. This reading and its note are omitted in Knight's *Second Edition, Revised.*]—R. G. WHITE (*Sh. Scholar*, 194): It is agreed on all hands that 'that' is a misprint for *them*; and it seems equally plain to me that no other change is necessary than to drop the final *s* from each line [reading *content* and *present*]. That is,—that sport is keenest which is made by the zealous efforts of ignorant people to produce a pleasing effect, which they destroy by overdoing the matter in their very zeal. [As White did not repeat this conjectural reading in his subsequent edition, we may consider it withdrawn, which is, possibly, to be regretted; it seems to be a step in the right direction, in line with Capell, whose text White followed in his ed. i with the following note, which may be accepted as partially maintaining his original view:—'The poet, had he lived now, or at any time when agreement in number was absolutely necessary, and had no rhyme been required for 'presents,' would have written 'and the con*tent.*' . . . The Princess is her own commentator upon this expression of the mischievous pleasure which she has in bathos.'—BULLOCK (p. 55) afterwards independently suggested 'content' and 'present,' but altered 'of that' to 'of *those.*'—HALLIWELL accepts 'contents' as the plural of *content*, satisfaction, for which authority is to be found in *Richard II.*, first cited, I think, by Singer:—'But heaven hath a hand in these events, To whose high will we bound our calm contents,' V, ii, 38. His paraphrase is: 'That sport best pleases, which is the least indebted to art; where zeal strives to give content, and the content perishes owing to the excessive zeal of those who present the entertainment.' It seems to me that however right Halliwell may be in regard to 'contents,' he errs in referring 'it' to *entertainment.*—BRAE (*N. & Qu.* I, vi, 296, 1852) contends that the original text needs no change, and that '*contents* may be understood histrionically, as a representation of action, *vide* "the contents of the story" on the arras, in *Cymb.* II, ii.' He thus paraphrases:—'Where the zeal to please is great, but where *the contents* (or the story) dies in the over zeal of the performance which it (sc. *the zeal*) presents.'—KEIGHTLEY (*Exp.* 111) takes 'Dies' (i. e. *Dyes*) in the sense of 'tingeing, colouring, imbruing, making "zeal" the subject, and "contents" the object, and regarding this last as being, by metonymy, the persons contented or to be contented, just as in *Ant. & Cleop.* I, iv, "The discontents" are the discontented.'—ORGER (p. 37), guided by a passage in *Mid. N. D.* where Philostrate describes Bottom's play: '——nothing in the world; Unless you can find sport in their *intents*' (V, i, 178), proposed to substitute here *intents* for 'contents.' [The quotation given by Halliwell from *Richard II.* justifies us in regarding 'contents' as the plural of *content*; that it is followed by a singular verb 'Dies' is of no moment in Shakespearean grammar. Of course, the word *contents*, from the verb

Their forme confounded, makes moſt forme in mirth, 577
When great things labouring periſh in their birth.

Ber. A right deſcription of our ſport my Lord.

Enter Braggart. 580

Brag. Annointed, I implore ſo much expence of thy royall ſweet breath, as will vtter a brace of words.

Qu. Doth this man ſerue God?

Ber. Why aske you?

Qu. He ſpeak's not like a man of God's making. 585

Brag. That's all one my faire ſweet honie Monarch: For I proteſt, the Schoolmaſter is exceeding fantaſticall: Too too vaine, too too vaine. But we wil put it (as they 588

577. *Their*] *There* Cap. Var. '78, '85, Ran. *The* Knt ii. *Thus* Kinnear.
579. *deſcription*] *deſcriplion* Q. Scene IX. Pope, +.
580. Braggart.] Armado. Rowe.
585. *He*] *A* Q. *A'* Coll.
585. *God's*] *God his* Q, Coll. i, ii.
586. *That's*] *That is* Q, Cap. Cam. Glo.
588. *Too too...too too*] *Too, too...too, too* Theob. *Too-too...too-too* Hal. Dyce, Sta. Ktly, Huds.

to contain, is constantly followed by the substantive verb in the singular (*e. g.* 'the contents of the book is entertaining'), but this is not the 'contents' before us, and 'dies' is not the substantive verb. The text of the Folio needs no change, and the sentence means, I think, 'where Zeal strives to give contentment, and the contentment dies in the zeal for that sport which Zeal presents.'—ED.]

579. **right**] That is, true. See ABBOTT, § 19. This refers to the Princess's arch reference to the Muscovites, 'when *great* things labouring perish in their birth.'—ED.

582. After this line, Capell has the stage-direction: 'Converses apart with the King, and delivers him a paper.' Without this or a similar stage-direction, Capell holds it to be impossible to understand the King's explanation of the masque in lines 591–596, concluding with two lines of doggerel, which the King evidently reads from Armado's paper. [It was customary at Masques, and especially at Dumb Shows where there was no Prologue, to present to the most notable personage present a written account of what was about to be performed; sometimes with the question whether or not the proposed plot were acceptable. See BROTANEK, *Die Englischen Maskenspiele*, 1902, pp. 71, 80, where, however, the learned author seems to be unaware that in the present instance the stage-direction is modern.—ED.]

588. **Too too**] WHITNEY (*Cent. Dict.*): (*a*) Quite too; noting great excess or intensity, and formerly so much affected as to be regarded as one word, and often so written with a hyphen. Hence—(*b* †) As an adjective or adverb, very good; very well; used absolutely. *Ray*, English Words (ed. 1691), p. 76. (*c*) As an adjective, superlative; extreme; utter; hence enraptured; gushing; applied to the so-called esthetic school, their principles, etc., in allusion to their exaggerated affectation. [See notes on *Hamlet*, I, ii, 129; *Mer. of Ven*, II, vi, 49 (of this ed.); or Abbott, § 73; or Franz, § 303.]

ſay) to *Fortuna delaguar*, I wiſh you the peace of minde moſt royall cupplement.

King. Here is like to be a good preſence of Worthies; He preſents *Hector* of Troy, the Swaine *Pompey* ſ great, the Pariſh Curate *Alexander*, *Armadoes* Page *Hercules*, the Pedant *Iudas Machabeus*: And if theſe foure Worthies in their firſt ſhew thriue, theſe foure will change habites, and preſent the other fiue.

Ber. There is fiue in the firſt ſhew.

Kin. You are deceiued, tis not ſo.

Ber. The Pedant, the Braggart, the Hedge-Prieſt the Foole, and the Boy,
Abate throw at Novum, and the whole world againe,

589. Fortuna] *Fortnna* F_3.
delaguar,] Q. delaguar. Ff, Rowe, Pope. *de la guerra.* Theob. Warb. Johns. Cam. Glo. *della guerra.* Han. et cet.

590. *cupplement*] QFf, Rowe, Pope, Han. *complement* Q_2. *compliment* Hal. *coupplement* Theob. Warb. Johns. *couplement* Cap. et cet.
[Exit Armado. Cap.

594–596. Two lines, ending *thriue,...* *fiue.* Rowe ii et seq.

597. *is*] *are* Rowe, +, Hal.

598. *You are*] *You're* Cap. (In Errata.)

601. *Abate*] Q, Coll. Sing. Dyce, Sta. Wh. Cam. Glo. Ktly. *A bare* Ff, Rowe, +, Cap. Var. Ran. *A fair* Heath. *Abate a* Mal. Steev. Var. Knt, Hal. *A better* Brae. [Obelized in Glo.]

601. *Abate...Novum*] *Abate four ab novem* Bulloch.
Novum] *Novem* Cap. Sing. Wh. Ktly, Huds.

589. **delaguar**] CAMBRIDGE EDITORS: The modern editors, who have followed Hanmer's reading in preference to Theobald's, have forgotten that Armado is a Spaniard, not an Italian.—SCHMIDT (*Lex.* p. 1427): *De la guerra* does not sufficiently suit with the context. Perhaps *fortuna del aqua*, fortune or chance of the water, with allusion to the old saying, that swimming must be tried in the water; or *fortuna de la guarda*, Fortune of guard, *i. e.* guarding Fortune. [It is to be regretted that Dr Schmidt did not explain how the 'chance of the water' or 'Fortune of guard,' as tests of a pageant, suits 'with' the context better than the 'chance of war.'—ED.]

590. **cupplement**] MURRAY (*N. E. D.*) distinguishes between the use of this word in the present passage and that in *Sonnet*, xxi: 'Making a coopelment of proud compare With Sunne and Moone, with earth and seas rich gems,' which he defines as 'the act of coupling or fact of being coupled together.' The present use he defines as 'the result of coupling. A couple, pair,' and gives an example from Spenser, *Fairie Queene*, VI, v, 24, 'And forth together rode, a comely couplement.'

599. **Hedge-Priest**] MURRAY (*N. E. D. s. v.* 'Hedge,' substantive): 8 **a.** Born, brought up, habitually sleeping, sheltering or plying their trade under hedges, or by the road-side (and hence used generally as an attribute expressing contempt), as *hedge-brat*, *-chaplain*, *-curate*, etc. Also Hedge-priest. [This last word is defined as] 'an illiterate or uneducated priest of inferior status (*contemptuous*).'

601. **Abate**] MURRAY (*N. E. D.*): 16. *figuratively.* To omit, leave out of

Cannot pricke out fiue ſuch, take each one in's vaine. 602
Kin. The ſhip is vnder ſaile, and here ſhe coms amain.

Enter Pompey. 604

602. *pricke*] Ff (*prich* F_3). *picke* Q, Cap. Coll. Dyce ii, iii, Wh. Cam. Glo.
in's] Ff, Rowe, +, Wh. i. *in his* Q, Cap. et cet.
vaine] *vain* F_3F_4. *vein* Rowe.
[Seats brought forth. Cap.

604. Enter...] Enter Costard for Pompey. Rowe. Pageant of the nine Worthies. Flourish. Enter, arm'd and accouter'd, his Scutcheon born [*sic*] before him, Costard for Pompey. Cap.

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count; to bar or except. [In quoting this present line as an example, Murray prints: 'Abate [a] throw,' etc.]—CAPELL adopted the reading of F_2 and explained it as 'a quibbling allusion to a short throw at a species of gaming with dice, pronounced *novum*, but whose right name was *novem*.—MALONE: I have added only the article ['Abate *a*'], which seems to have been inadvertently omitted. I suppose the meaning is,—Except or put the chance of the dice out of the question, and the world cannot produce five such as these.—KNIGHT and DYCE adopted this interpretation of Malone.—COLLIER considered Malone's 'Abate *a*' as needless, and observes that '"Abate throw at novum" seems equivalent to saying, "barring throw at dice," or barring the chance of throwing, these persons cannot be matched.'

601. **Novum**] DOUCE: This game . . . was *properly* called *novum quinque*, from the two principal throws of the dice, nine and five; and then Biron's meaning becomes perfectly clear, according to the reading of the old editions.—STEEVENS: Thus in Dekker's *Bel-man of London*, 1608: The principall vse of them [i. e. *Langarets*, or false dice] is at *Nouum*. For so long as a paire of *Bard Cater Treas* [another name for langarets] be walking, so long can you cast neither 5. nor 9. vnles it be by great *Chance*, that the rooghnes of the table, or some other stoppe force them to stay, and to runne against their kind; for without *Cater*, *Trea*, 5. or 9. you know can neuer come' [p. 120, ed. Grosart. This extract, almost unintelligible, is not without value; it reveals our ignorance of the game of 'novum'; and without a knowledge of this game this line, as it stands in the Folio, will remain in an obscurity quite dark enough to justify the Globe Edition's Obelus.—ED.]

602. **pricke out**] GREY (i, 153): Qu. '*pick* out?' as he uses the expression elsewhere. 'Could the world pick thee out three such enemies again,' etc. *1 Hen. IV:* II, iv, 403. [Grey was not aware that his conjecture was the reading of the Qto, which is to be preferred to that of the Folio.]

604. **Enter Pompey**] Ever since Capell's day a majority of the editions of this play have a stage-direction stating that here enters a 'Pageant of the Nine Worthies'; on this Pageant much has been written, chiefly a reproduction of the notes of RITSON and of STEEVENS. RITSON's note (*Remarks*, 38) is as follows:—This sort of procession was the usual recreation of our ancestors at Christmas, and other festive seasons. Such things, being plotted and composed by ignorant people, were seldom committed to writing, at least with the view of preservation, and are, of course, rarely discovered in the researches of even the most industrious antiquaries. And it is certain that nothing of the kind (except the speeches in this scene, which were intended to burlesque them) ever appeared in print. The curious reader will

[604. Enter Pompey.]

not, therefore, be displeased to see a genuine specimen of the poetry and manner of this rude and ancient drama from an original MS of Edward the Fourth's time. (MSS Tanner, 407.)

IX Wurthy.

Ector de Troye. Thow achylles in bataly me slow
Of my wurthynes men speken J now.
Alisander. And in romaunce often am J leyt
As conquerour gret thow J seyt.
Julius Cesar. Thow my cenatoures me slow in cõllory
Fele londes by fore by conquest wan J.
Josue. In holy Chyrche ze mowen here & rede
Of my wurthynes and of my dede.
Dauit. After y^t^ slayn was golyas
By me the sawter than made was.
Judas macabeus. Of my wurthynesse zyf ze wyll wete
Seche the byble for ther it is wrete.
Arthour. The round tabyll J sette w^t^ knyghtes strong
Zyt shall J come azen thow it be long.
Charles. With me dwellyd rouland olyvere
In all my Conquest fer and nere.
Godefrey de Boleyn. And J was Kyng of Jherusalem
The crowne of thorn I wan fro hem.

In another part of the same MS are preserved different speeches, for three of these worthies, which have most probably belonged to a distinct pageant. . . . Sometimes, it should seem, that these things were in a more dramatic form (*i. e.* dialogue-wise) ; and, indeed, it is here that we must look for the true *origin of the English stage*. Behold a champion, who gives a universal defiance (Harl. MSS, 1197, very old)) : 'I ame a knigh[t]e And menes to fight And armet well ame I Lo here I stand With swerd ine hand My manhoud for to try.' The challenge is instantly accepted : 'Thow marciall wite That menes to fight And sete vppon me so Lo heare J stand With swrd in hand To dubbelle euery bloue.' Here would necessarily ensue a combat with the back-sword or cudgel, to the great entertainment as well as instruction of the applauding crowd. Possibly it served to conclude the pageant instead of an epilogue, and not improperly.—STEEVENS : In MS Harl. 2057, p. 31, is 'The order of a showe intended to be made Aug. 1, 1621 : First, 2 woodmen, etc. St. George fighting with the dragon. The 9 worthies in complete armor with crownes of gould on their heads, every one having his esquires to beare before him his shield and penon of armes, dressed according as these lords were accustomed to be : 3 Assaralits, 3 Infidels, 3 Christians. After them, a Fame, to declare the rare virtues and noble deedes of the 9 worthye women.' [Staunton's reproduction of this MS varies in spelling somewhat from Steeven's.]—DOUCE : When Ritson states that nothing of the kind had ever appeared in print he appears to have forgotten the pageants of Dekker, Middleton, and others, a list of which may be found in Baker's *Biog. dramatica* [vol. iii, p. 114, ed. 1812].—KNIGHT (*Biography*, p. 100), for the sake of imparting a vividness to his description of the influences which may have affected Shakespeare's boyhood, describes the performance in Coventry of an ancient pageant of 'The Nine Worthies,' 'such as was presented to Henry VI. and his Queen, in 1455.' Knight further imagines that

Clo. *I Pompey am.* 605
Ber. You lie, you are not he.
Clo. *I Pompey am.* 607

605, 607. *am.*] *am*— Theob. Warb. et seq. (subs.) 606. Ber.] Bero. Q. Bir. Cap. Mal. Boy. Ff et cet.

Shakespeare was in the audience, and that in the present scene we have almost a 'downright parody' of some of the bombastic speeches in the Coventry play. I fail to detect any similarities, other than those which must of necessity arise from identity of subject, but then some enthusiasm must be granted to a man who is writing a biography without any materials.—HALLIWELL, however, in referring to this passage in Knight's *Biography*, remarks (*Memoranda*, etc., p. 69) that 'there is not the slightest evidence or probability that this old pageant, written for a special occasion, was ever performed at a later period.' 'These Worthies,' continues Halliwell, 'were frequent subjects of dramatic representation. "Divers play Alexander on the stages," observes Williams in his *Discourse of Warre*, 1590, "but fewe or none in the field."'

605. **I Pompey am**] HALLIWELL-PHILLIPPS (*Memoranda*, etc.): The following curious anecdote connected with the representation of a rustic speech-play, which may refer to a modernised form of some rude provincial dramatic dialogue that Shakespeare may possibly have heard in his youth, occurs amongst my papers, but I have unfortunately neglected to note whence it was derived :—'In Cumberland it is essential to maskers who are adepts and hope for applause, to perform what is there called a speech-play, in contradistinction to mumming or mummery of which the primary import is pantomimical representation. I cannot learn that the speech-plays exhibited on these occasions have ever been written, much less printed, and I regret that it has not been in my power to procure one as spoken. But I happen to remember a story relating to them which was current in the county when I was a boy, and which, though low and ludicrous, is not only a fair specimen of rustic wit, but also, it may be, of the theatrical abilities displayed in the infancy of the drama. One of these maskers, it is said, as the company could not presume to aspire to a Chorus, once announced his character to the audience in these words,—"I am Hector of Troy"; on which, one of the people exclaimed,—"Thou, Hector of Troy! why, thou 'rt Jwon Thomson oth' Lwonin steed—what, didst fancy I'd not know thee because thou art disguised?" The play proceeded, and it being necessary to the conduct of the piece that Hector should die, this son of the sack, having been previously instructed that it would not be quite natural to die instantaneously on his fall, nor without two or three convulsive pangs, when he fell on the floor, as he had been directed, first fetched a deep groan, counting as it were to himself the while, was heard to say, *ae pang*; on fetching another groan he again said, *twae pangs*; and in like manner, when a third groan was uttered, he said faintly, *three pangs and now I's dead.*' John Thompson was anticipated by the recommendation given by Bottom to Snug the Joiner, while the account of the dying scene is curiously analogous to the stage-death of Pyramus by three thrusts of the sword,—'Thus die I,—thus, thus, thus!'

606. **You lie**] STAUNTON: We must suppose that, on his entrance, Costard prostrates himself before the court; hence Boyet's joke.

Boy. With Libbards head on knee.
Ber. Well ſaid old mocker,
I muſt needs be friends with thee.
Clo. *I Pompey am, Pompey ſurnam'd the big.*
Du. The great.
Clo. It is great ſir : *Pompey ſurnam'd the great:*
That oft in field, with Targe and Shield,
did make my foe to ſweat:
And trauailing along this coaſt, I heere am come by chance,
And lay my Armes before the legs of this ſweet Laſſe of France.
If your Ladiſhip would ſay thankes *Pompey*, I had done.
La. Great thankes great *Pompey.*
Clo. Tis not ſo much worth : but I hope I was perfect. I made a little fault in great.
Ber. My hat to a halfe-penie, Pompey prooues the beſt Worthie.

Enter Curate for Alexander.

609, 610. One line, Q, Theob. et seq.
616. trauailing] *travelling* Theob.
618. [does his Obeisance to the Princess. Cap.
619. *If* ... Pompey,] Separate line, Hal.
620. La.] Lady. Q. Prin. Ff et seq.
621, 622. *perfect*] *parfect* Dyce i.
622. [retires. Cap.
625. Curate] Nathaniel. Rowe. Sir Nathaniel. Coll.

608. **Libbards head on knee**] THEOBALD : This alludes to those old-fashioned garments, upon the knees and elbows of which, it was frequent to have, by way of ornament, a Leopard's or a Lion's head. This accoutrement the French called *une masquine.* [In the Variorum of 1821, this note is attributed to Warburton, who has it, indeed, in his edition, but he took it from Theobald who had it not only in his edition, but had communicated the substance in a letter to Warburton. See Nichols, *Illust.* ii, 328; where Theobald quotes Cotgrave: '*Masquine :* f. The representation of a Lyon's head, etc., upon the elbow, or knee of some old-fashioned garments.']—BRADLEY (*N. E. D.*) gives 'libbard' as the archaic variant of leopard. [The frontispiece of vol. iv of HALLIWELL'S folio edition is 'part of the Pageant of the Nine Worthies, from a large Plate in a collection of engravings of Turnois Allemands, formed by Baron Taylor of Paris.' In this the Worthy representing Alexander has a 'libbard's head' on the shoulder. Halliwell does not mention it, however, in his note.—ED.]

623. **My hat to a halfe-penie**] HALLIWELL : A vernacular phrase, not peculiar to Shakespeare, 'Hee is the only man living to bring you where the best licour is, and it is his hat to a halfe penny but hee will be drunke for companie.' Lodge, *Wits' Miserie*, 1596, p. 63. A similar phrase occurs in *The Knight of the Burning Pestle*, III, ii,—'I hold my cap to a farthing he does.'

Curat. When in the world I liu'd, I was the worldes Commander:
By Eaſt, Weſt, North, & South, I ſpred my conqnering might
My Scutcheon plaine declares that I am Aliſander.
Boiet. Your noſe ſaies no, you are not:
For it ſtands too right.
Ber. Your noſe ſmels no, in this moſt tender ſmelling Knight.
Qu. The Conquerer is diſmaid:
Proceede good *Alexander.*
Cur. When in the world I liued, I was the worldes Commander.
Boiet. Moſt true, 'tis right: you were ſo *Aliſander.*
Ber. Pompey the great.
Clo. your ſeruant and *Coſtard.*
Ber. Take away the Conqueror, take away *Aliſander*
Clo. O ſir, you haue ouerthrowne *Aliſander* the conqueror: you will be ſcrap'd out of the painted cloth for

629. Scutcheon] *Escutcheon* Pope. *'scutcheon* Theob.
630, 631. One line, Q, Pope et seq.
631. *too right*] *not right* Rowe ii, Pope, Han.
632. *this moſt*] *his moſt* Q. *his, most* Cap. *this, most* Theob. et seq.
634, 635. One line, Q, Pope et seq.
635. Alexander] *Alisander* Cap.
636, 637. Commander.] *commander;*— Cap. et seq. (subs.)
639. *great.*] *great!* Han. Coll. *great*— Theob. et seq. (subs.)
640. *your*] F_1.
642. *O ſir,*] *O, ſir,* [to Nath.] Cap. et seq. (subs.)
642, 643. *conqueror: you*] *conqueror.* [to Nath.] *You* Rowe, +.

631. **it stands too right**] STEEVENS: It should be remembered, to relish this joke that the head of Alexander was obliquely placed on his shoulders. [Plutarch says: '—that excellent workeman Lysippus onely, of all other the chiefest, hath perfectly drawen and resembled Alexanders manner of holding his necke, somewhat hanging down towards the left side.'—North's *Translation.*]

632. **Your nose smels no**] DOUCE (i, 244): Biron is addressing, or rather ridiculing Alexander. Plutarch in his life of that hero relates, on the authority of Aristoxenus, that his skin 'had a marvellous good savour, and that his breath was very sweet, in so much that his body had so sweet a smell of itselfe that all the apparell he wore next his body, tooke thereof a passing delightful savour, as it had been perfumed.' This Shakespeare had read in Sir Thomas North's translation.

642, 643. **O sir . . . conqueror**] ROWE prints this sentence as addressed to Berowne; before the next sentence he places the stage-direction [to *Nath.*].—CAPELL prints both sentences as addressed to Nathaniel. Of the two, Rowe's arrangement seems the better.—ED.

643. **painted cloth**] DYCE (*Gloss.*): 'Painted cloth,' used as hangings for

this : your Lion that holds his Pollax ſitting on a cloſe ſtoole, will be giuen to Aiax. He will be the ninth worthie. A Conqueror, and affraid to ſpeake? Runne away for ſhame *Aliſander*. There an't ſhall pleaſe you : a fooliſh milde man, an honeſt man, looke you,& ſoon daſht. He is a maruellous good neighbour inſooth, and a verie good Bowler : but for *Aliſander*, alas you ſee, how 'tis a little ore-parted. But there are Worthies a comming, will ſpeake their minde in ſome other ſort. *Exit Cu.*

Qu. Stand aſide good Pompey.

Enter Pedant for Iudas, and the Boy for Hercules.

Ped. Great *Hercules* is preſented by this Impe,

644. *his*] *the* F_4, Rowe,+.
Pollax] *Polax* Q.
645. *Aiax*] Q. *Ajax* Ff, Rowe, Pope, Han. Coll. Hal. Dyce, Wh. Cam. Glo. *A-jax* Theob. et cet.
be] *be then* Rowe,+. *then be* Var. '73, '78, '85, Ran.
646. *affraid*] Ff, Rowe,+. *a feared* Q. *afeard* Cap. et seq.
647. Aliſander. *There*] *Alexander.* [exit Nath.] *There*, Johns. et seq. (subs.)
you.] *you* Q. *you!* Cap. Var. Ran.
648. *milde man,*] *mild man ;* Theob. Warb. et seq.
649. *inſooth*] *fayth* Q, Coll. Dyce, Cam. Glo.
650. Aliſander,] *Alisander,*— Cap. Dyce, Cam. Glo.
650. *ſee, how 'tis*] Q_1Ff, Rowe,+. *ſee, how it's* Q_2. *see, how he's* Han. *see, how 'tis,*— Johns. Dyce, Cam. Glo. *see, how 'tis ;* Cap. et cet.
651. *a comming*] *a-coming* Dyce, Cam. Glo.
652. Exit Cu.] Exit Curat. Q. Exit Clo. Ff. Flourish. Cap. Om. Rowe et cet.
653. Qu.] Quee. Q. Clo. Ff. Biron. Rowe,+, Var. Ran. King. Coll. MS. Prin. Cap. et seq.
[Exit Costard. Coll. ii, iii (MS).
654. Pedant...the Boy] Holofernes... Moth. Rowe et seq.
655. [presenting Moth. Cap.

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rooms, was cloth or canvas, painted in oil, representing various subjects, with devices and mottoes or proverbial sayings interspersed; it has been erroneously explained to mean 'tapestry.'

644. **Lion . . . Pollax**] THEOBALD : 'The fourth (Worthy) was Alexander, the which did beare Geules, a Lion Or seiante in a chayer, holding a battle-axe argent.' —Gerard Leigh's *Accidence of Armorie*, 1591, fol. 23.

645. **Aiax**] An unsavory pun which needs no further elucidation than that the last syllable recalls the very old word *jakes*, a *latrina*. The curious student is referred to HALLIWELL, who devotes a folio page to the subject.

651. **ore-parted**] MALONE : That is, the *part* or character allotted to him in this piece is too considerable.

653. **Stand . . . good Pompey**] The *Text. Notes* show how this speech has been bandied about.

655. **Hercules is**] WALKER (*Vers.* 98) : Read *Hercules'*, not *Hercules is*. [The apostrophe indicates the absorption of *is* ; but such precision in rhythm is of doubtful necessity in a speech where we have 'canus.'—ED.]

Whoſe Club kil'd *Cerberus* that three-headed *Canus*,
And when he was a babe, a childe, a ſhrimpe,
Thus did he ſtrangle Serpents in his *Manus*:
Quoniam, he ſeemeth in minoritie,
Ergo, I come with this Apologie.
Keepe ſome ſtate in thy *exit*, and vaniſh. *Exit Boy*

Ped. Iudas *I am.*

Dum. A Iudas?

Ped. *Not Iſcariot ſir.*
Iudas I am, ycliped Machabeus.

Dum. *Iudas Machabeus* clipt, is plaine Iudas.

Ber. A kiſsing traitor. How art thou prou'd *Iudas*?

Ped. *Iudas I am.*

Dum. The more ſhame for you *Iudas.*

Ped. What meane you sir?

Boi. To make *Iudas* hang himſelfe.

Ped. Begin ſir, you are my elder.

Ber. Well follow'd, *Iudas* was hang'd on an Elder.

656. Cerberus] *Cerebus* Rowe i.
that] *the* Han.
Canus] QFf. *Canis* Rowe, Coll. Hal. Wh. Cam. Glo.
661. *vaniſh*] *so vanish* Ktly conj.
Exit Boy] Exit Moth. Rowe. Moth does his obeisance, and retires. Cap.
662. Ped.] Om. Mal. Hal. Dyce, Sta. Wh. Cam. Glo.
662, 668. am.] *am*,— Cap. et seq.
665. ycliped] F_2, Hal. Dyce, Cam. Glo. Ktly. *ecliped* Q. *yclipped* F_3F_4, Rowe. *ycleped* Pope et cet.
Machabeus.] *Machabeus;*— Cap.
667. *prou'd*] *proud* Q. *prov'd* Ff.
672. *ſir,*] *sir;* Cap. et seq.
673. *follow'd,*] *follow'd;* Theob. et seq.

661. **Keepe . . . vanish**] THEOBALD (Nichols, *Illust.* ii, 328): As this speech is by Holophernes, and as that immediately subsequent is by him too, I have a strong suspicion that this line, addressed to Moth, should be placed to Biron or Boyet.

661. **Exit Boy**] DYCE (ed. i): Here the modern editors, with the exception of Capell [and the Cambridge Editors—ed. iii], retain the 'Exit,'—unaccountably forgetting that *afterwards in this scene* (line 771) *Moth speaks to his master.*

667. **kissing**] R. G. WHITE (ed. i): One meaning of 'clip' was to embrace, to throw the arms about; and hence Judas Maccabeus clipped is called 'a kissing traitor.' [It is not Judas Machabeus who is called a 'kissing traitor,' but 'plain Judas,' which refers to Judas Iscariot, a pointed reference which Dumain and Boyet continue.—ED.]

673. **Elder**] DYCE (*Gloss.* s. v. *Judas*): Such was the common legend; in accordance to which, Sir John Mandevile tells us that in his time, the very tree was to be seen; 'And faste by, is zit the Tree of Eldre, that Judas henge him self upon, for despeyt that he hadde, whan he solde and betrayed oure Lorde.'—*Voiage and Travaile*, etc., p. 112, ed. 1725. [The kind of tree is not specified in the reprint

Ped. I will not be put out of countenance.
Ber. Becauſe thou haſt no face.
Ped. What is this?
Boi. A Citterne head.
Dum. The head of a bodkin.
Ber. A deaths face in a ring.
Lon. The face of an old Roman coine, ſcarce ſeene.
Boi. The pummell of *Cæſars* Faulchion.
Dum. The caru'd-bone face on a Flaske.
Ber. S.Georges halfe cheeke in a brooch.

674. *put out of*] *put of* Q_2.
676. [Pointing to his face. Hal.
679. *in a*] *in the* Rowe ii, Pope.
681. *Faulchion*] *Fauchion* Q.
682. *bone face*] *Boni-face* or *Bon-face* Sta. conj.
683. *S.*] *Saint* Q_2F_3. *St.* F_4.

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of Pynson's edition, p. 69, ed. Ashton.] But we find in Pulci, 'Era di sopra a la fonte *un carrubbio, L'arbor, si dice, ove s'impiccò Giuda*,'—*Morgante Mag.* C. xxv. st. 77. The *Arbor Judæ* (*Cercis siliquastrum*) writes Gerarde, 'is thought to be that whereon Iudas did hang himselfe, and not vpon the Elder tree, as it is vulgarly said.'—*Herbal*, p. 1428, ed. 1633.

677. **Citterne head**] STEEVENS: So, in Dekker's *Match me in London*, 1631: 'Fidling at least halfe an houre, on a Citterne with a mans broken head at it.'—[p. 137, ed. Pearson.] Again, in Ford's *Lover's Melancholy*, 1629: '*Cuculus.* I hope the chronicles will rear me one day for a headpiece.—*Rhetias.* Of woodcock, without brains in 't! Barbers shall wear thee on their citterns,' etc. [II, i.]

678. **bodkin**] HALLIWELL: It is difficult to say positively what kind of bodkin is here intended, the term having been applied to a small dagger, as well as to 'a bodkine or big needle to crest the heares.'—Baret's *Alvearie*, 1580.

679. **deaths face in a ring**] HALLIWELL: Rings having skulls, or, as they were usually termed, *death's heads*, for the subject of the engraving, were exceedingly common in the sixteenth and seventeenth centuries. . . . When the old gaol at Bedford was pulled down in 1811, a ring, supposed to have belonged to Bunyan, was discovered, which bore the initials I. B., and the motto *Memento mori*, encircling a human skull.

682. **Flaske**] STEEVENS: That is, a soldier's powder-horn. So, in *Rom. & Jul.*: '—like powder in a skilless soldier's flask, Is set on fire.'—HALLIWELL: The powder-flask, observes Sir Samuel Meyrick, was known in England as early as the reign of Henry the Eighth, and appears on a hackbutter of that date in one of Strutt's engravings.

683. **brooch**] HALLIWELL: This refers to one of the ancient pilgrims' signs, which were frequently worn on the hat or cap, as indicative of the shrine to which they had travelled. In Shakespeare's time these tokens had lost their religious significance, but they were still worn by many classes, and it seems most probable they were the remnants of the more ancient fashion. The subject of pilgrims' signs was first properly elucidated by Mr C. R. Smith, in an interesting paper in *The Jour. Brit. Arch. Assoc.* vol. i, p. 200. They consist of plates and brooches,

Dum. I, and in a brooch of Lead.
Ber. I, and worne in the cap of a Tooth-drawer.
And now forward, for we haue put thee in countenance
Ped. You haue put me out of countenance.
Ber. Falſe, we haue giuen thee faces.
Ped. But you haue out-fac'd them all.
Ber. And thou wer't a Lion, we would do ſo.
Boy. Therefore as he is, an Aſſe, let him go:
And ſo adieu ſweet *Iude.* Nay, why doſt thou ſtay?
Dum. For the latter end of his name.
Ber. For the *Aſſe* to the *Iude:* giue it him. *Iud-as* away.
Ped. This is not generous, not gentle, not humble.

685, 686. Prose, Cap. Mal. Dyce, Sta. Coll. iii.
689. *out-fac'd*] *outfaſte* Q.
690. *And*] *An* Theob. ii et seq.
wer't] *weart* Q.
691. *is, an Aſſe,*] Q_1F_2, Cap. Var. Ran. Mal. Steev. Var. Sing. *is an Aſs,* $Q_2F_3F_4$ et cet.
693, 694. *name.* Ber. *For the* Aſſe *to the* Iude:] *name, for the ass.* Bir. *To the Jude:* Voss.
694. Iud-as] Judas Q.

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made of lead or pewter, and were called 'signs,' because they were obtained in the neighborhood of the shrine which was visited, in token that the wearers had performed their pilgrimage faithfully. . . . The fashion seems to have gradually disappeared after the reign of Elizabeth. Florio, in his *New World of Words*, ed. 1611, p. 193, mentions 'ouches, brouches or tablets, and jewels, that yet some old men weare on their hats, with agath stones cut or graven with some formes and images in them, namely of famous men's heads.' [Halliwell's note concludes with many references to the wearing of brooches.]

685. **cap of a Tooth-drawer**] HALLIWELL: The costume of a tooth-drawer of Elizabeth's time was somewhat fantastical. He not only wore a brooch in his hat, in so conspicuous a manner that it was commonly regarded as one of his peculiarities, but his belt was garnished with teeth as significative of his profession. The tooth-drawers hat-brooch is thus mentioned by Taylor, the Water-Poet, in his *Wit and Mirth*, ed. 1630, p. 194,—'In Queene Elizabeth's dayes there was a fellow, that wore a brooch in his hat, like a tooth-drawer, with a rose and crowne and two letters.'

690. **And**] For 'and,' equivalent to *though*, see FRANZ, § 412, d).

694. **Iud-as**] STAUNTON: Byron's quibble has not even the merit of novelty, but with the unfastidious audience of Shakespeare's age, this was far from indispensable to a joke's prosperity. It occurs as early as 1556, in Heywood's *Poems*, and if worth the search might probably be traced still further back. [Staunton here reprints Heywood's *On an yll Governour, called Jude.* But it is, I think, hardly worth the space it requires.]

696. **This is not generous, etc.**] This rebuke, as pathetic as it is well-merited, warms the heart toward the Pedant.—ED.

Boy. A light for monſieur *Iudas*, it growes dark, he may ſtumble.

Que. Alas poore *Machabeus*, how hath hee beene baited.

Enter Braggart.

Ber. Hide thy head *Achilles*, heere comes *Hector* in Armes

Dum. Though my mockes come home by me, I will now be merrie.

King. *Hector* was but a Troyan in reſpect of this.

Boi. But is this *Hector*?

Kin. I thinke *Hector* was not ſo cleane timber'd.

Lon. His legge is too big for *Hector*.

697. Iudas,] *Judas;* Theob. et seq.
698. [Holofernes retires. Cap.
699. *hath hee*] *he hath* Rowe, +, Var. Ran.
701. Braggart.] QFf. Armado. Rowe et seq.
702. Achilles,] *Achilles;* Cap. et seq.
704. *my*] *thy* Var. '73.
706. *Troyan*] QF_2F_3, Cam. Glo. *Trojan* F_4 et cet.
707. *is this*] *this is* F_3F_4.
709. *for* Hector] *for* Hectors Q, Cap. Coll. Wh. Cam. Glo. Dyce ii, iii.

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697. **A light,** etc.] COLLIER: Torches were of old often called Judases.

699. **Machabeus**] WALKER (*Crit.* ii, 45): Pronounce Machabæus with the *æ* broad, like the *ai* in 'baited'; for no one who knows Shakespeare can doubt that a quibble is intended.

704, 705. I am not sure that I understand this speech of Dumain. Is it that he alone felt the sting of the Pedant's rebuke? but that, in spite of it, he will be merry with such a good subject before him as Armado? or does he mean that he will be merry even at the risk of having all his mocks turned against himself? Finally, in the phrase 'come home by me' is *by* causal? with the meaning: 'though my mocks, even by my own means, should revert to my own head, I will be merry.' I can find no phrase exactly parallel to this in MAETZNER, *English Grammar*, ii, 390–403; nor ABBOTT, §§ 145, 146. FRANZ (§ 321) gives a dialectal use of 'by' as equivalent to *against*. HANMER glibly evades the difficulty by printing '*to* me.' —ED.

706. **Troyan**] DYCE (*Gloss.*): A cant term, used in various meanings, sometimes as a term of reproach, [as here] sometimes of commendation [as in line 746 of this scene].

706. **of this**] For examples where 'this' in connection with persons is used absolutely, see FRANZ, § 181.

708. **cleane timber'd**] HALLIWELL: Various compounds of *timbered*, which was metaphorical for *built*, were in common use. A 'slender-timber'd fellowe' is mentioned in the *Nomenclator*, 1585; and, in the Eastern counties, an active person is called *light-timbered*.

Dum. More Calfe certaine.
Boi. No, he is beſt indued in the ſmall.
Ber. This cannot be *Hector.*
Dum. He's a God or a Painter, for he makes faces.
Brag. *The Armipotent Mars, of Launces the almighty gaue* Hector *a gift.*
Dum. A gilt Nutmegge.
Ber. A Lemmon.
Lon. Stucke with Cloues.
Dum. No clouen.
Brag. *The Armipotent Mars of Launces the almighty,*
Gaue Hector a gift, the heire of Illion;
A man ſo breathed, that certaine he would fight: yea

710. *Calfe*] QFf. *calf*, Rowe.
711. *No,*] Q, Cap. *No;* Ff, Rowe et cet.
beſt] *heft* F_3.
in the] *with thee* F_3F_4, Rowe i.
712. *cannot*] Q. *can'ot* F_2F_3. *can't* F_4, Rowe, +.
713. *Painter,*] Ff, Rowe, +. *Painter:* Q, Cap. et cet.
714, 715. Prose, F_3, Rowe.
715. gift.] *gift,*— Theob. Warb. et seq.
716. *A gilt*] *A gift* Q. *Gift!* *a* Cap.
719. *No*] *No,* Rowe et seq.
720. The] Ff, Rowe, +, Knt. Peace. The Q. *Peace!—The* Cap. et seq. (subs.)
722. fight: yea] Ff, Rowe i. fight; yea, Q. *fight; yea* Cam. i, Glo. *fight ye* Rowe ii, +, Ran. Sing. Dyce, Sta. Coll. iii, Ktly, Cam. ii. *fight, yea,* Cap. et cet.

711. **the small**] SCHMIDT (*Lex.*): The part of the leg below the calf.

716. **gilt**] DYCE (*Remarks*, 42): 'A *gift* nutmeg' [of the Qto] is a mere misprint, the compositor's eye having caught the word 'gift' in the preceding line. Steevens observes that 'a *gilt nutmeg* is mentioned in Jonson's *Masque of Christmas*,'—which is not true. But that it was a common gift might be shewn from various passages in our early writers: *e. g.* '[among the gifts which Daphnis will bestow on Ganimede are] A guilded Nutmeg, and a race of Ginger, A silken Girdle' etc.—Barnfield's *Affectionate Shepheard*, 1594. [p. 14, Arber's Reprint.]—HALLIWELL: This kind of gift seems to have continued popular long after Shakespeare's time. A character in Dryden's *Enchanted Island*, ed. 1676, p. 15, says,—'This will be a doleful day with old Bess; she gave me a gilt nutmeg at parting.'

718. **Stucke with Cloues**] HALLIWELL: A lemon, but more frequently an orange, stuck with cloves, was another common gift for festival days, and on other occasions. It was thought to have purifying qualities, and Bradwell, in his *Physick for the Sicknesse commonly called the Plague*, 1636, p. 16, recommends 'a lemon stuck with cloves' to be carried in the hand, for the bearer to smell it occasionally, during the time of a pestilence. . . . In an account of the executioner of Charles I., printed by Dr Rawlinson, it is stated that he 'likewise confess'd that he had 30 l. for his pains, all paid him in half crowns, within an hour after the blow was struck: and that he had an orange stuck full of cloves, and an handkerchief out of the King's pocket.' Allusions to this article are common. [Several examples follow.]

722. **so breathed**] That is, of such good wind, so valiant.

From morne till night, out of his Pauillion.
I am that Flower.
Dum. That Mint.
Long. That Cullambine.
Brag. Sweet Lord *Longauill* reine thy tongue.
Lon. I muſt rather giue it the reine : for it runnes againſt *Hector.*
Dum. I, and *Hector's* a Grey-hound.
Brag. The ſweet War-man is dead and rotten,
Sweet chuckes, beat not the bones of the buried :
* When he breathed he was a man :
But I will forward with my deuice ;
Sweet Royaltie beſtow on me the ſence of hearing.

Berowne ſteppes forth.

724. *I...Flower.*] As a continuation of the Declamation. Theob. et seq.
Flower.] *flower*,— Cap. et seq.
725. *Mint*] *pink* Cap. conj.
726. *Cullambine*] *columbine* Han.
727, 728. *reine*] *raine* Q.
731–735. As prose, Cap. et seq.
733. * *When ... man* :] Inserted in text, from Q_1, by Cap. et seq. Om. F_1Q_2Ff, Rowe, +, Var. '73.
734. [To the Princess. Johns.
736. Berowne...] QFf. Om. Rowe, +, Var. Ran. Cam. Glo. Birone goes out. Wh. i. Biron steps to Costard, and whispers him. Cap. et seq. (subs.)

722. **fight : yea**] ROWE'S emendation 'fight *ye*' carries conviction, not alone on account of the rhyme, but of the sense. Phrases from Armado do not belong to the same class as those from Costard. For 'ye,' see FRANZ, ll. 90, 93 in preceding scene.—ED.

731–733. PATER (*Macmillan's Maga.* Dec. 1885, p. 89) : How many echoes seem awakened by these strange words, actually said in jest !—words which may remind us of Shakespeare's own epitaph.

732. **chuckes**] See V, i, 107.

736. **Berowne steppes forth**] COLLIER (ed. ii) : We have before seen that Costard went out at the words of the Princess, 'Stand aside, good Pompey.' He here, according to the same authority (the MS) returns in haste, to inform Armado of the condition of Jaquenetta. Unless he had gone out, it is not easy to see how he had obtained the information he brings. We have no doubt that we have here the practice of the old stage; in the printed editions it is difficult to understand precisely how the business of the scene was conducted.—R. G. WHITE (ed. i) : Since Capell's edition, it has been the universal practice to make Birone whisper Costard, who is kept on the stage,—a very clumsy arrangement, as well as inconsistent with the original direction. This direction shows, that although no entrance is marked in the original, Costard (whose exit is there directed when the Princess says, 'Stand aside, good Pompey') comes running in, crying, 'The party is gone,' etc., after Birone has put him up to the trick.—DYCE (ed. ii) : Here Mr Grant White, misled by some remarks of Mr Collier, most erroneously states that, according to the

Qu. Speake braue Hector, we are much delighted. 737
Brag. I do adore thy ſweet Graces ſlipper.
Boy. Loues her by the foot.
Dum. He may not by the yard. 740
Brag. *This Hector farre ſurmounted Hanniball.*
The partie is gone.
Clo. Fellow *Hector*, ſhe is gone; ſhe is two moneths on her way.
Brag. What meaneſt thou? 745
Clo. Faith vnleſſe you play the honeſt Troyan, the poore Wench is caſt away: ſhe's quick, the child brags in her belly alreadie: tis yours.
Brag. Doſt thou infamonize me among Potentates? Thou ſhalt die. 750
Clo. Then ſhall Hector be whipt for *Iaquenetta* that is quicke by him, and hang'd for *Pompey*, that is dead by him.
Dum. Moſt rare *Pompey*.
Boi. Renowned *Pompey*. 755
Ber. Greater then great, great, great, great *Pompey*: *Pompey* the huge. 757

737. *Speake*] *Speak on* Ktly.
739. [Aside. Cap. Aside to Dum. Cam. Glo.
740. [Aside. Cap. Aside to Boyet. Cam. Glo. [In sens. obs.]
741. Hanniball.] *Hannibal*,— Cap. et seq.
[Re-enter Costard in haste, unarmed. Coll. ii (MS). Costard suddenly coming from behind. Dyce ii.
742. The partie is gone.] Given to Costard, Theob. Warb. et seq.
745. *meaneſt*] *mean'st* Rowe, +, Var. Ran. Mal.
746. *Troyan*] QF_2F_3, Cam. Glo. *Trojan* F_4 et cet.
747. *quick,*] *quick;* Cap. et seq.
748. *alreadie: tis yours.*] *already, tis yours*, Wh. i, Walker. *already 'tis yours*. Dyce ii, iii. [*tis yours* is the objective clause after *brags*.—ED.]
749. *Potentates?*] *potentates:* Q.
750. *Thou ſhalt die.*] Separate line, as verse, QF_2F_4, Rowe. As prose, Pope, Han. Var. '85, Ran.
757. *huge*] *hudge* Q.

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old editions, Costard makes his *exit* at the words 'Stand aside, good Pompey'; HIS *exit* is not set down there, at all, but just before those words, is '*Exit Cu.*,' i. e. Curate, Sir Nathaniel.

742. **The partie is gone**] THEOBALD: All the editions stupidly have placed these words as part of Armado's speech in the Interlude. I have ventured to give them to Costard, who is for putting Armado out of his part, by telling him the party (*i. e.* his mistress Jaquenetta) is gone two months with child by him.

746. **Troyan**] See line 706.

749. **infamonize**] Armado's perversion of *infamise*.

Dum. Hector trembles.

Ber. *Pompey* is moued, more Atees more Atees ſtirre them, or ſtirre them on.

Dum. Hector will challenge him.

Ber. I, if a'haue no more mans blood in's belly, then will ſup a Flea.

Brag. By the North-pole I do challenge thee.

Clo. I wil not fight with a pole like a Northern man; Ile flaſh, Ile do it by the ſword: I pray you let mee borrow my Armes againe.

Dum. Roome for the incenſed Worthies.

Clo. Ile do it in my ſhirt.

Dum. Moſt reſolute *Pompey*.

Page. Maſter, let me take you a button hole lower:

759. *moued*] *mooued* Q.
more ... Atees] F_2. *more Ates more Atees* Q. *more Atees, more Atees* F_3F_4. *more Atẽs, more Atẽs*, Han. *more sacks...more sacks* Gould ap. Cam. *more Ates, more Ates*, Rowe et cet.

760. *them, or*] QF_2F_3. *them or* F_4. *them on*, Rowe, +, Cap. *them on!* Var. '85 et seq. (subs.)

762. *a'haue*] Q, Cap. Coll. Hal. Cam. Glo. *a have* Ff. *he have* Rowe et cet.

762. *in's*] *in his* Q, Cap.

764. *North-pole*] *North Pole* Q, Pope.

765. *Northern*] *Northren* Q.

766. *do it*] *do't* Rowe ii, +, Var. Ran.
pray] *bepray* Q, Cam. Glo.

769. *do it*] *do't* Rowe ii, Pope, Theob. Han. Johns.
[stripping. Cap.

771. [Coming up to Armado, and whispering him. Cap.

771. *take*] *tack* Hertzberg conj.

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759. **more Atees**] JOHNSON: That is, more instigation. Ate was the mischievous goddess that incited bloodshed.

763. **will sup a Flea**] Shakespeare improved on this image in *Twelfth Night*. Sir Toby says of Sir Andrew Aguecheek, 'if he were opened and you finde so much blood in his Liuer, as will clog the foote of a Flea, Ile eate the rest of th' anatomy.'—III, ii, 61.

765. **a pole**] HALLIWELL: The allusion here seems to be to the quarter-staff, or, perhaps, to 'a long pole of woode, for warriors to use instead of a speare.'—Baret's *Alvearie*, 1580.

765. **Northern man**] FARMER: A clown.—HALLIWELL: The North was sometimes spoken of contemptuously, as in Ford's *Sun's Darling*, [acted in 1623] '*Winter*. What sullen murmurings does your gall bring forth? Will you prove 't true, "No good comes from the North"?'

767. **my Armes againe**] JOHNSON: The weapons and armour which he wore in the character of Pompey.

771. **a button hole lower**] HALLIWELL: Moth is here playing upon the phrase, which, besides its literal signification, also meant, to reduce one's importance. 'If you would feed with the like sawce, composed by the same cookes, it would take you a button lower.'—*The Man in the Moone*, 1607. 'Knocke downe my wife!

Do you not ſee *Pompey* is vncaſing for the combat: what meane you? you will loſe your reputation. 772

Brag. Gentlemen and Souldiers pardon me, I will not combat in my ſhirt. 775

Du. You may not denie it, *Pompey* hath made the challenge.

Brag. Sweet bloods, I both may, and will.

Ber. What reaſon haue you for't?

Brag. The naked truth of it is, I haue no ſhirt, 780 I go woolward for penance.

772. *combat:*] *combat?* Han. Cap. et seq.
773. *loſe*] *looſe* Q.
775. *combat*] *combate* F_3F_4.
776. *it,*] *it;* Cap. et seq.
779. *for't*] *fort* Q.
780, 781. As prose, Pope et seq.
781. *penance*] *Panance* F_4.

I'de see the tallest beef-eater on you all but hold up his halberd in the way of knocking my wife downe, and I'le bring him a button-hole lower.'—Shirley's *Triumph of Peace*, 1633.

781. **woolward**] GREY (i, 154): This is a plain reference to the following story in Stow's *Annales* [p. 129, ed. 1600]: 'A certaine man named Vlfunius Spilcorne, the sonne of Vlmore of Nutgarshall, who when he hewed timber in the Wood of Brutheullena, laying him downe to sleepe after his sore labour, the blood and humours of his head so congealed about his eyes, that hee was thereof blind, for the space of 19. yeeres, but then (as he had beene mooued in his sleepe) hee went woolwarde, and bare footed to manie Churches, in euerie of them to pray God for helpe in his blindnesse.'—FARMER quotes from Lodge's *Incarnate Devils* [*Wits Miserie*], 1596, '— his common course is to go alwaies vntrust, except when his shirt is a washing, & then he goes woolward.' [p. 63, ed. Hunterian Club.]—STEEVENS quotes from Rowland's *The Letting of Humours Blood in the Head Vaine* [1600.] 'He takes a common course to goe vntrust, except his shirt's a washing; then he must Goe woollward for the time; he scornes it hee, That worth two shirts his Laundrsse should him see.' [*Satyre* 5, p. 72, ed. Hunterian Club. The repetition of Lodge's very words (see preceding note by Farmer) is somewhat singular.]—T. WARTON: To go *woolward*, I believe, was a phrase appropriated to pilgrims and penitentiaries. In this sense it seems to be used in *Piers the Plowman*, Passus xviii, 'Wolleward and wete-shoed · went I forth after, As a reccheles renke [man] · that of no wo reccheth.' [lines 1, 2, *E. E. T. S.*, Text B, ed. Skeat; whereon the Editor remarks, 'Wolleward is thus explained by Palsgrave: "*Wolwarde*, without any lynnen nexte ones body. *Sans chemyse.*" The sense of the word is clearly,—with wool next to one's body. It is well discussed and explained by Nares. The word was discussed also in *N. & Qu.* iv, i, 65, 181, 254, 351, 425, but without any result beyond what is here given.']—NARES: Dressed in wool only, without linen; often enjoined in times of superstition, by way of penance. . . . In an old book, entitled *Customes of London*, the privilege called a *Karyne*, is said to be gained by certain observances of a penitential nature, the first of which was, 'to go wulward vii. yere.'—Stavely's *Romish Horseleech*, p. 61.—HALLIWELL: The expression was very common in Shakespeare's time, and many are the jests perpetrated on those whose

Boy. True, and it was inioyned him in *Rome* for want of Linnen : ſince when, Ile be ſworne he wore none, but a diſhclout of *Iaquenettas*, and that hee weares next his heart for a fauour.

Enter a Meſſenger, Monſieur Marcade.

Mar. God ſaue you Madame.

Qu. Welcome *Marcade*, but that thou interrupteſt our merriment.

Marc. I am ſorrie Madam, for the newes I bring is heauie in my tongue. The King your father

Qu. Dead for my life.

782. Boy.] Moth. [to the Lords aside] Cap. Moth. Ran. Mal. Hal.

784. Iaquenettas] Jaquenettaes QF_4. *hee weares*] Ff, Rowe,+, Dyce, Wh. Coll. iii. *a weares* Q. *a' wears* Cap. et cet.

Scene X. Pope,+.

786. Enter...] Enter Macard. Rowe, +. Enter Mercade. Cap.

788. Marcade,] *good Mercade ;* Cap. *Marcadè* Ktly.

788, 789. *but...merriment*] Separate line, Cap. Var. '78 et seq.

788. *interrupteſt*] Ff, Rowe,+, Hal. *interrnppteſt* Q. *interrupt'st* Cap. et cet.

790. *I am ... bring*] Separate line, Rowe ii et seq.

I am] *I'm* Pope,+, Dyce ii, iii.

790, 791. *bring is heauie in*] *bring ; 'Tis heavy on* Cap.

791. *father*] Q. *father.* Ff. *father*— Rowe et seq.

792. *Dead*] *Dead*, Theob.

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poverty compelled them to dispense with the use of a shirt, who were then said to 'go woolward' for penance.

782. **Boy.**] CAPELL (p. 218) : The designation of this speech is by '*Boy.*' in the first quarto ; letters that design most of Moth's in the former part of this play, though his last is by '*Page.*' ; those that come from Boyet are designed by the name at length in all places but one for many pages ; the matter of the speech is proper only for Moth, for who else should have knowledge of such a secret ? and his speaking it is for very good purpose ; that he,—who was (doubtless) a favorite, and has not spoke of long time,—might finish in character, and with as good a grace as the Clown : If this is not of validity to establish Moth the proprietor, '*Boy.*' must then be construed—Boyet, and the speech given to him, with all the moderns. [A plausible emendation. But this allusion to a penance 'enjoined in Rome' is probably mere fun ; and as to Jaquenetta's dishclout,—had not Boyet read Armado's own letter, addressed to Jaquenetta, whose very feet would be profaned by her lover's lips? Surely, after this, a dishclout next the heart was not an extravagance too wild for Boyet's quick wit. Wherefore, the folio-text should remain intact, I think ; and the speech be given to Boyet.—ED.]

786. **Enter . . .**] SPEDDING : The whole close of the fifth Act, from the entrance of Mercade, has been probably rewritten, and may bear the same relation to the original copy which Rosaline's speech 'oft have I heard of you, my lord Berowne,' etc. (917–930) bears to the original speech (893–897) which has been allowed by mistake to stand.

792. **Dead**] SCHLEGEL (p. 161) : It may be thought that the poet, when he sud-

Mar. Euen ſo : My tale is told. 793

Ber. Worthies away, the Scene begins to cloud.

Brag. For mine owne part, I breath free breath : I haue ſeene the day of wrong, through the little hole of diſcretion, and I will right my ſelfe like a ſoldier. 795

Exeunt Worthies

Kin. How fare's your Maieſtie? 799

795. *mine*] *my* Pope ii, Theob. Warb. Johns.
I breath] Q, Cap. Mal. *I breathe* Ff et cet.
796. *day*] *days* Johns. Var. '73, '78, '85.
wrong] *right* Han. Warb.
799. *fare's*] *fares* Q.

denly announces the death of the King of France, and makes the Princess postpone the answer to the young Prince . . . falls out of the proper comic tone. But from the raillery which prevails throughout the whole piece it was hardly possible to bring about a more satisfactory conclusion; the characters could return to sobrietly after their extravagance only by means of some foreign influence.—W. A. B. HERTZBERG (p. 262): But the question has its serious side. *Frivolity* which sports with oaths, which neglects the interests of state, the needful work for human society, in order to indulge in selfish whims,—this is not expiated and healed in making itself ridiculous. Wherefore, this comedy cannot end as others end; it must have a serious perspective. —Dr RUDOLPH GENÉE, in 1887, made a new translation of this present play, with the view of adapting it to the German stage of to-day. By excluding much of the play on words, and by judicious omissions of that which no longer appealed to a modern German audience, he reduced it to a Comedy of three Acts; having less compunction, as he said, in thus dealing with the original division into Acts because it is so evidently a play of Shakespeare's youth, when the dramatist had far less knowledge of theatrical requirements than when he wrote his great tragedies. The most noteworthy change which GENÉE introduced is at the conclusion of the last Act, where the Princess is summoned home by the dangerous illness of her father, whereby the painful shock of actual death is evaded. That such a version, by a hand so skilled, was not inopportune was attested by the applause with which it was greeted in Dresden, on its first public presentation, and on its many succeeding performances.—ED.

796. **day of wrong**] WARBURTON: This has no meaning We should read, 'the day of *right*,' *i. e.*, I have foreseen that a day will come when I shall have justice done me, and, therefore, I prudently reserve myself for that time.—HEATH (p. 141): I suppose the poet meant, I have been duly considering the wrong I have received to-day, as a discreet man ought, who doth nothing but upon mature deliberation; and my determination now is, that I will right myself like a soldier. Mr. Warburton's conjecture, as he himself interprets it, flatly contradicts this last resolution. The man who professes prudently to reserve himself for the justice he hopes will one day be done him by others, can never in the same breath declare, that he will right himself as a soldier.—STEEVENS: To have decided the quarrel in the manner proposed by his antagonist would have been at once a derogation from the honour of a soldier, and the pride of a Spaniard. 'One may see day at a little hole,' is a proverb in Ray's *Collection*; 'Day-light will peep through a little hole,' in Kelly's. Again in Churchyard's *Charge*, 1580, p. 9: 'At little hoales the daie is seen.'

Qu. *Boyet* prepare, I will away to night.
Kin. Madame not ſo, I do beſeech you ſtay.
Qu. Prepare I ſay. I thanke you gracious Lords
For all your faire endeuours and entreats:
Out of a new ſad-ſoule, that you vouchſafe,
In your rich wiſedome to excuſe, or hide,
The liberall oppoſition of our ſpirits,
If ouer-boldly we haue borne our ſelues,
In the conuerſe of breath (your gentleneſſe
Was guiltie of it.) Farewell worthie Lord:
A heauie heart beares not a humble tongue.

803. *endeuours*] *endeavours;* Rowe et seq.
entreats:] Ff. *intreat:* Q_1. *intreats* Q_2. *entreats,* Rowe i. *intreat,* Cap. *entreat,* Rowe ii et cet.
804. *new ſad-ſoule*] QqF_2F_3. *new ſad ſoul* F_4, Rowe, Pope. *new-sad soul* Theob. et seq.
806. *ſpirits,*] QFf, Cam. Glo. *spirits.* Ktly, Coll. iii. *spirits;* Rowe et cet.
807. *borne*] *born* F_3F_4.
808, 809. *breath (your...it.)*] QFf. *breath; your...it.* Cam. Glo. *breath, your...it.* Rowe et cet.
810. *A heauie*] *An heavy* F_3F_4, Rowe, +, Var. '73.
not] *but* Theob. conj. (Nichols ii, 328), Coll. ii, iii (MS), Ktly.
a humble] Q, Knt, Coll. Hal. Sta. *a nimble* Theob.+, Sing. Dyce, Wh. Cam. Glo. *an humble* Ff et cet.

803. **entreats**] As I remarked in reference to 'breakings' (V, i, 110), an examination of WALKER'S *Article* (*Crit.* i, 233–268), on the final *s* interpolated or omitted in the First Folio, will remove all compunction, I think, in deleting the final *s* in the present word. Of course Rowe's punctuation must be adopted.—ED.

806. **liberall**] STEEVENS: Free to excess.

808. **conuerse of breath**] JOHNSON: Perhaps 'converse' may, in this line, mean interchange.—STEEVENS: The phrase means no more than conversation 'made up of breath,' as our author expresses himself in *Othello* ['Each syllable that breath made up between them.' iv, ii, 5.]. Thus, also, in *The Mer. of Ven.*, 'Therefore I scant this breathing courtesy.' [v, i, 141.]

810. **A heauie heart . . . humble tongue**] Mark what sadness the aspirated words convey, breathed forth like sighs. Then turn to the *Text. Notes*, and observe how the effect has been evaded,—in part, by the loss of *h* in 'heauvie' and in part, by the substitution of *nimble*.—ED.

810. **a humble**] THEOBALD: Thus all the editions; but, surely, without either sense or truth. None are more *humble* in speech than they who labour under any oppression. [Is this assertion wrung from Theobald's own life, oppressed by poverty and chilled by neglect?] The Princess is desiring her grief may apologise for her not expressing her obligations at large; and my correction [see *Text. Notes*] is conformable to that sentiment. Besides, there is an antithesis between 'heavy' and *nimble*; but between 'heavy' and 'humble,' there is none.—CAPELL (p. 218): *Nimble* seems unfit for the Princess in her present situation; 'humble' taken as complimentary, complimenting, (a sense which we may certainly put on it with less violence than commentators must necessarily use with divers words of this Poet in

Excuſe me ſo, comming ſo ſhort of thankes, 811
For my great ſuite, ſo eaſily obtain'd.
Kin. The extreme parts of time, extremelie formes 813

811. *ſo ſhort*] *too ſhort* Q, Cap. Mal. Coll. Sing. Sta. Cam. Ktly.

813. *parts...formes*] QFf (*extreamly* QF_3F_4). *parts...form* Rowe i, Mal. Steev. Var. Knt, Coll. i. *parts...forms* Rowe ii, Pope, Cap. Var. '78, '85, Sta. Cam. Glo. Ktly, Rlfe. *part...forms* Theob.+ Var. '73, Ran. Hal. Dyce. *parting time expressly forms* Coll. ii, iii (MS). *haste...forms* Sing. Wh. *dart... forms* Sta. conj. Huds. *heart ofttimes extremely forms* Bulloch. *push...forms* Kinnear. *pace...forms* Marshall. Obelised in Glo.

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many parts of him) is better suited, and what follows demands a word of that import.—STEEVENS: The following passage in *King John* inclines me to dispute the propriety of *nimble*: '—grief is proud and makes his owner stout.' [III, i, 69. *Stout* is Hanmer's word. Shakespeare's word is 'stoop'; which, had Steevens recollected it, might possibly have deterred him from quoting the line.] By 'humble,' the Princess means obviously thankful.—MALONE: A heavy heart, says the Princess, does not admit of that verbal obeisance which is paid by the humble to those whom they address. Farewell therefore at once.—HALLIWELL approves of Steevens's note, with Hanmer's *stout*, and adds: a heavy heart bears not a tongue attuned to polite smooth compliment.—R. G. WHITE (ed. i): 'Humble' is a word without meaning here. The context shows *nimble* to be correct, for the Princess adds, '—and *so* (that is, because a heavy heart bears not a nimble tongue) excuse me for *coming so short* of thanks.'—COLLIER (ed. ii): The misprint in this line, 'not' for *but*, which last must have been the author's word, has occasioned a good deal of difficulty. It is clear that 'bears not a humble tongue' must be wrong, and *nimble* of the MS is easy and natural; but there is, in fact, no need of any other alteration than [the correction] of the very common printer's error of 'not' for *but*; the meaning of the Princess, of course, is that 'a heavy heart can bear only a humble tongue.'—DYCE (ed. ii): The alteration '—bears *but* a humble tongue,' is at variance with the context, for the Princess is not speaking of the character of her thanks, only of their scantiness.—BRAE (p. 109): The antithesis of 'heavy heart' and 'nimble tongue' is inevitable, and cannot be resisted. [Dyce says that the Princess is not speaking of the character of her thanks. To me, this is precisely what she is speaking of. Out of her new-sad soul she has attempted to apologise for her conduct; but she breaks off abruptly with 'Farewell, worthy Lord,' and then explains her abruptness by saying that sorrow is not humble, it is too self-centered for apologies, which, in themselves, imply humility, or even for thanks for favours as great as that of granting her suit. Let any one read these lines from the *Rape of Lucrece*, and see how thoroughly consistent and true in expressing this state of feelings Shakespeare was when he wrote, 'a heauie heart beares not a humble tongue':—'Thus cavils she with everything she sees: True grief is fond and testy as a child, Who wayward once, his mood with nought agrees: Old woes, not infant sorrows bear them mild: Continuance tames the one; the other wild, Like an unpractised swimmer,' etc.—lines 1093–98; where 'infant sorrows' corresponds to the Princess's '*new*-sad heart.'—ED.]

811. **so short**] COLLIER prefers '*too* short' of the Qto, because in the folio the adverb 'so' occurs three times in two lines. But DYCE thinks that the reading of the folio 'seems more in the manner of Shakespeare,' and more consistent, may I add? with what the Princess has just said.—ED.

All cauſes to the purpoſe of his ſpeed:
And often at his verie looſe decides
That, which long proceſſe could not arbitrate.

815. *often ... looſe*] *often, ... loose,* Theob. et seq. 816. *proceſſe*] *proceſſe of time* F_3F_4, Rowe.

813–816. **extreme parts . . . not arbitrate**] CAPELL (p. 218): [*Part*, Theobald's reading] is not acceeded to, from opinion that there is something ridiculous in personizing the 'extream *part* of time' to make it concord with 'forms'; the licence of Shakespeare's style is sufficiently known; and 'tis apprehended he brings his concord about another way, by intending in those expressions—*Time, in his extream parts*, or drawing to his extream, *forms* so and so.—B. FIELD (*Sh. Soc. Papers*, 1845, ii, 57) approves of *form* instead of 'formes,' and suggests that, to be consistent, 'decides' should be changed to *decide*, inasmuch as it has, in his opinion, the same nominative. 'Steevens explains,' he adds, 'the loose of time' as the 'moment of his parting,' which is part of Shakespeare's meaning; but I think the antithesis is that "the ends of Time, often at the very greatest looseness of his state, bind or determine that which long process could not arbitrate,"—a truth which must be well known to every man of business. The last week of a session of parliament does more work than all the prating months preceding. Business is elastic; if there is much time to do it in, it will take a long time in doing; if there is little, it is often better done in that little.—HALLIWELL: The singulars and plurals at the commencement of this speech are reconciled with some difficulty, the author rapidly changing the nominative from the 'extreme parts of time' to Time itself. The diction of the line is so exactly in Shakespeare's manner, that its integrity in its present form is beyond any reasonable doubt; and it may be thus paraphrased,—the conclusion of a period concentrates in itself the utmost impetus; in other words, when a decision must be arrived at within a certain time, it is frequently delayed to the last moment, 'the extreme part of time,' when the necessity compels a rapid solution, which is formed at the very moment of despatch.—STEEVENS: 'At his very loose' may mean, at the very moment of his parting, *i. e.* of his getting loose, or away from us. [In Ascham's *Toxophilus*, there are many examples of 'loose' as meaning the discharge of an arrow, *e. g.* 'All these faultes be eyther in the drawynge, or at the loose,' p. 146, ed. Arber. The sense given by Steevens is adopted by BRADLEY (*N. E. D.*), who after giving examples of 'loose' as a substantive and technical term in archery, gives its figurative meaning, in the present passage, as 'at the very last moment.'] —COLLIER (ed. ii): Nothing can well be happier than the emendation in the MS, instead of the nonsense of the line in the old editions. The meaning is, that when it is necessary to depart with speed, everything is made to contribute to the purpose. —STAUNTON: I would read, 'The extreme *dart* of time extremely forms,' etc. And I am strengthened in my belief that 'parts' is a corruption for *dart* or *shaft* by the next line, 'And often, at his very *loose*, decides,' etc. To *loose* an arrow is to discharge it from the bow. . . . By the *extreme dart* of time, the King means, as he directly after explains it,—'the latest minute of the hour.'—DYCE (ed. ii): Mr Staunton, with great ingenuity proposes *dart*.—ARROWSMITH (*The Editor of N. & Qu. and his Friend, Mr Singer*, etc., p. 12), on the other hand, criticises *dart*, on the score that Time's attributes are a scythe and an hour-glass, never a bow and arrows.—B. NICHOLSON (*New Sh. Soc. Trans.* 1874, p. 513): 'The extreme parts'

And though the mourning brow of progenie 817
Forbid the ſmiling curteſie of Loue:
The holy ſuite which faine it would conuince, 819

817. *And*] *Then* Ktly conj.
818. *Loue:*] Ff. *Loue*, Q, Rowe,+, Mal. Steev. Var. Knt, Coll. ii, Hal. Sing. Sta. *love* Han. et cet.
819. *conuince,*] *convince;* Rowe et seq. *commence*, Orson.

are the end parts, 'extremities,'—as, of our body, the fingers; of chains, the final links; of given portions of time, the last of those units into which we choose to divide them. Afterwards (l. 861, 'Now at the latest minute of the houre,') the King, representing the stay of the princess as for an hour, calls 'the extreme part' 'the latest minute,' and the thought in both passages is so far the same. It is not, however, said, that our decision is necessitated by the extremity of the moment, though this is perhaps suggested to us by the sound of the words used. But that concurring circumstances, and therefore Time, as the producer of those circumstances, so influence our decision that he, and not we, may be called the decider. Hence Time as personified, and as the intelligential agent of whom the extreme parts are but the instrumental members, is considered as the true nominative of the verb 'formes,' and is represented as fashioning or moulding all causes or questions to the purposes of his speed, that is, to his own intents, or to those of the fate or providence of which he is the sub-agent. This thought has been forced upon the King by finding that his high resolves of study were at once broken by the coming of the Princess, while her sudden departure shows him that he cannot do without her love. . . . In the next lines, though still personifying Time, the King changes his illustration. Often the archer may weigh variously all the circumstances, the bow, the arrow, the wind and the like, . . . but 'at the very loose' . . . he comes to a quick decision. 'So during your stay, Princess,' says the King, 'I and my lords acted doubtfully between our former resolves and our new loves, and you have dallied with us: now at your departure, at the last moment, I decide, and ask your love; do you answer with the same determinateness.' . . . The thought of the first two lines is allied and similar to Hamlet's 'There's a Divinity that shapes our ends,' etc. [Dr FURNIVALL remarks that the foregoing note 'has explained satisfactorily this well-known crux'; it has been, therefore, given almost at full length. But it seems to me that needless subtlety has been expended therein in order to make Time the nominative to 'formes,' and that no explanation is given of what is to me the chief obscurity in the line, namely, 'extremely forms.' The phrase, 'the extreme parts of time,' presents to me no more difficulty than there is in 'the extreme hours of life.' The true *crux* lies, I think, in 'extremelie formes All causes.' 'Extremelie,' following 'extreme' so closely, is thoroughly Shakespearian, and must be the true word. Does it mean *unflinchingly*, *inexorably*, *severely*, *relentlessly*? Unless it bear some such meaning, namely, that Time severely shapes all causes to the purpose of the passing hour, the obelus of the Globe Edition remains, for me, immoveable.—ED.]

813. **formes**] For this third person plural in *s*, see, if necessary, ABBOTT, § 333.

815. **at his verie loose**] ABBOTT (§ 144) observes that 'we say "at loose" but not "at his very loose," where "loose" means *loosing* or *parting*,'—apparently overlooking the fact that 'loose' is a technical word. See note on 813–816.

819. **faine it would conuince**] JOHNSON: We must read 'fain *would it* convince'; that is, the entreaties of love which would fain *over-power* grief. So Lady

Yet ſince loues argument was firſt on foote,
Let not the cloud of ſorrow iuſtle it
From what it purpos'd : ſince to waile friends loſt,
Is not by much ſo wholſome profitable,
As to reioyce at friends but newly found.
Qu. I vnderſtand you not, my greefes are double.

823. *wholſome · profitable,*] *holdsome profitable* Q. *wholesome — profitable* Walker, Dyce, Sta. Cam. Glo. *wholesome, profitable,* Rowe, +, Cap. et cet.

825. *are double*] QFf. *are deaf* Cap. Walker. *are dull* Coll. ii, iii (MS) Sing. Dyce, Wh. Ktly. *hear dully* Sta. conj. Marshall. *see double* Sing. conj. (*Sh. Vind.* 27).

Macbeth declares: That she will *convince* the chamberlains with wine.—MONCK MASON: In reading, it is certain that a proper emphasis will supply the place of [Johnson's] transposition. But I believe that the words mean only what it would wish to succeed in obtaining. To *convince* is to *overcome*; and to prevail in a suit which is strongly denied is a kind of conquest.

825. double] MALONE: I suppose, she means, 1. on account of the death of her father; 2. on account of not understanding the King's meaning. [I cannot find that CAPELL makes any reference, in his *Notes*, to his emendation *deaf*; I can only assume that he was led to make it by Berowne's next words, 'plain words *best pierce the ears* of grief.—WALKER (*Crit.* iii, 45) independently made the same emendation.]—HALLIWELL: In the extremity of grief, the princess ambiguously, but touchingly, admits that her sorrows are increased by the prospect of the king's departure, and by the uncertain import of his address. Until the arrival of the news of her father's death, the courtship had apparently been carried on solely in jest; but this intelligence, dissipating her mirth, at the same time there is revealed to her, by the necessity of separation, how deeply her affections are engaged, and how immeasurably her grief is thus augmented. . . .The words 'my griefs are double' may either be considered in the sense of, they are of double meaning, or the term *double* may be taken as merely implying increase or excess, a not unusual use of the word in contemporary writers. It is, indeed, used in the Scriptures as a substantive in the sense of *abundance*, Isaiah, xl, 2. . . . In confirmation of the old text, it may also be observed that the expression *double* is a favourite one with our old writers, as applied to joy and sorrow.—DYCE (ed. ii): The context proves that the reading of Mr Collier's MS Corrector, *dull*, is, beyond all doubt, the true one. The corruption was easy—*dulle—duble—double.*—LETTSOM (Footnote to Walker, *Crit.* iii, 45): *Dull* is certainly nearer to the trace of the letters [than *deafe*], but we must not be over scrupulous in dealing with old copies that read *deuice* for *hests*. The context seems to me decisive in favour of *deafe*. To make a *dull* man *understand*, it is not requisite to *pierce his ear*, but to *sharpen his wit*. Compare *Two Gent.*, III, i,—'My ears are stopp'd, and cannot hear good news.' DYCE (ed. ii) 1863: I now find that Walker agrees with Capell; but (though Mr Lettsom is also opposed to me) I still prefer *dull.*—STAUNTON: *Dull* is a good conjecture; but as coming nearer to the letters in the text, I think it more likely the poet wrote *hear dully*. Which, besides, appears to lead more naturally to Biron's rejoinder.—BRAE (p. 116) points out, as an argument in favour of the text, that 'griefs' is in the plural.

Ber. Honeſt plain words, beſt pierce the ears of griefe
And by theſe badges vnderſtand the King,
For your faire ſakes haue we neglected time,
Plaid foule play with our oaths: your beautie Ladies
Hath much deformed vs, faſhioning our humors
Euen to the oppoſed end of our intents.
And what in vs hath ſeem'd ridiculous:

826. *Honeſt...griefe*] Continued to Princess, Johns. conj. Ran.
ears] Hal. Sing. *eares* $Q_2F_2F_3$. *cares* F_4, Rowe. *eare* Q_1, Pope et cet.
827. *And*] King. *And* Johns. conj. Ran.
theſe badges] *these, ladies*, Orger.
830. *deformed*] *deform'd* Pope ii et seq.
831. *the oppoſed*] *th' opposed* Pope, +.
832. *ſeem'd*] *ſeemed* Q.
ridiculous :] QF_2F_3, Ran. *ridiculous*, F_4, Rowe, +. *ridiculous*,—Cap. Mal. et seq.

'The news just received is but one grief, but the Princess says her *griefs* are double.' Brae thinks, therefore, that Malone's interpretation is right and that one of the Princess's griefs is her inability to understand the King. [I doubt that the Princess was speaking with mathematical exactness, that she had two griefs and no more. I incline to believe that, hardly stopping to think, she was conscious that more trouble was threatening her than the death alone of her father; she had hardly listened to the King and hence had failed to catch his meaning, and in saying that her griefs were double she was offering a plaintive apology.—ED.]

826. **Honest . . . griefe**] JOHNSON: As it seems not very proper for Biron to court the Princess for the King in the King's presence at this critical moment, I believe this speech is given to a wrong person. [Johnson, therefore, continues this line to the Princess, and gives the next speech to the King instead of to Biron.] —M. MASON dissents, and remarks that what is in the text as Biron's speech, is an apology not for the King alone, but for all the competitors in oaths, and Biron is generally their spokesman.—MALONE believes that the old text is right as regards Biron's speech, but thinks 'with Dr Johnson that the line "Honest," etc., belongs to the Princess.

827. **badges**] SCHMIDT (*Lex.*) apparently refers these 'badges' to the 'strange disguises' of the King and his companions, but these latter are not now disguised. 'Badges' refer, I think, to the presents which the King had sent the Princess, 'fairings,' as the Princess calls them at the beginning of this Act, and which the Princess then wore. Or, possibly, it may refer to the indications of their love which Berowne proceeds to enumerate: their neglect of time, the breaking of their oaths, their undignified behaviour as Muscovites, etc.

832. **what . . . ridiculous**] CAPELL (p. 219): Here we have a subject proposed, left immediately for another, and the first never reverted to; or, in other words, we have an aggregate substantive (*what-in-us-hath-seem'd-ridiculous*) of which nothing is predicated: Either something did or should follow, after the second subject is pass'd, after 'glance' [line 838]; or both the subjects must go, the perfect and the imperfect, and 'Which' [line 839] succeed immediately to 'intents' [line 831]. [CAPELL is right; the phrase is an anacoluthon, and must have been so re-

As Loue is full of vnbefitting ſtraines, 833
All wanton as a childe, skipping and vaine.
Form'd by the eie, and therefore like the eie. 835
Full of ſtraying ſhapes, of habits, and of formes

833. *ſtraines*,] *strangeness* Coll. ii (MS). *strains;* Cap. et seq.
834. *and vaine.*] QFf. *and vain,* Rowe, Pope, Theob. i, Han. *in vain* Theob. ii, Warb. Johns. *and vain;* Cap. et cet.
835. *eie.*] *Eye,* F_4 et seq.
836. *ſtraying*] QFf, Rowe, +, Coll. i. *stray* Coleridge, Knt, Ktly. *strange* Cap. et cet.

garded by every editor who has adopted Capell's punctuation of a comma and dash, but none has attempted to emend or explain it. Possibly, it cannot be explained but must remain thus defective. There is, however, one way of torturing it into sequence. ROWE changed the period in the Ff after 'intents,' in the preceding line, to a semicolon, and has been followed by every editor, substantially. Advance one step further, and change the semicolon, or the colon, into a comma, and connect the two clauses. The sense will then be: your beauty hath deformed us even to the opposite of our intentions, and even to what in us hath seemed ridiculous. The construction of the next six or eight lines is involved, but not hopeless. If what has been now suggested be accepted, and the anacoluthon remedied, there is, at all events, so much gained.—ED.]

833. **straines**] SINGER (*Sh. Vind.* p. 27): That is, wanton, light, unbecoming behaviour,—deviations from propriety of conduct, such as Mrs Ford alludes to, when she says of Falstaff, 'unless he knew some strain in me, . . . he would never have boarded me in this manner.' [*Mer. Wives*, II, i, 91. In this interpretation of 'strain' I think Singer has been too much influenced by Gifford; without a qualifying adjective 'strain' signifies in general, as it does in Mrs Ford's mouth, merely natural tendency. In the present instance we have 'unbefitting,' which is as strong as Shakespeare intended; to amplify it into *wanton* is hardly allowable. Collier's MS emendation, *strangeness*, is far from happy.—ED.]

836. **straying**] COLERIDGE (p. 113): Either read *stray*, which I prefer, or throw 'Full' back to the preceding line, 'like the eye, full Of straying shapes.'—COLLIER: It is easy to read 'straying,' if necessary, in the time of one syllable.—DYCE (*Remarks*, p. 43): It is very certain that our early printers frequently blundered, as they have done here, in the word 'strange.' The old eds. of Beaumont and Fletcher's *Honest Man's Fortune* (III, iii) have, 'Well, these are *standing* creatures,' etc., where (even if the old MS copy of that play in my possession did not correct the error) there could be no doubt from the context that 'standing' was a misprint for *strange*.—HALLIWELL: The old copies read corruptly 'straying.' The same misprint occurs in *Promos and Cassandra*, iii, 1, 'O straying effectes of blinde affected love'; and perhaps also in Jonson's *Masque of Augures*, where mention is made of '*straying* and deform'd pilgrims,' as it stands in ed. 1621, which was unknown to Gifford, and also in the folio ed. used by that editor, vii, 438.—CAMBRIDGE EDITORS: In the *Lover's Complaint* (ed. 1609), l. 303, *strange* is spelt 'straing,' and in Lyly's *Euphues* (ed. Arber), p. 113, 'straying' is a misprint for *straunge*. [I am regretfully forced to the conclusion that Capell's emendation cannot be discarded.—ED.]

Varying in ſubiects as the eie doth roule,
To euerie varied obiect in his glance:
Which partie-coated preſence of looſe loue
Put on by vs, if in your heauenly eies,
Haue misbecom'd our oathes and grauities.
Thoſe heauenlie eies that looke into theſe faults,
Suggeſted vs to make: therefore Ladies
Our loue being yours, the error that Loue makes
Is likewiſe yonrs. We to our ſelues proue falſe,
By being once falſe, for euer to be true
To thoſe that make vs both, faire Ladies you.
And euen that falſhood in it ſelfe a ſinne,

837. *roule*] *rowl* F_3F_4, Rowe, +, Cap. *roll* Var. '73.
840. *if in*] *if, in* Theob. et seq.
841. *Haue*] *'T hath* Cap.
misbecom'd] *miſbecomb'd* Q_1. *misbecomm'd* Q_2. *misbecome* Coll. Wh. i.
grauities.] QF_2. *gravities;* Rowe, +. *gravities*, Cap. et. cet.
843. *make:*] *make*, Q. *make them:* Pope, +, Cap. Var. '73, Dyce ii, iii, Coll. iii. *make 'em* Ktly.
846. *once falſe,*] *once falce*, Q. *once false* Cap. et seq.
847. *both, faire*] *both faire* Q. *both; fair* Theob. Warb. Johns.
848. *euen*] *e'en* Anon. ap. Grey (i, 155).
falſhood in] *falshood, in* Pope et seq.
a ſinne] *so base* Coll. ii, iii (MS).

837, 838. **the eie doth roul . . . glance**] We here see the same hand that afterward wrote, 'The Poet's eye in a fine frenzy rolling, doth glance From heauen to earth, from earth to heauen.'—*Mid. N. D.*, V, i, 14.

839, 840. **Which . . . if in your**] ABBOTT (§ 418): This resembles the Latin 'qui si,' for the English *and if he.*

841. **misbecom'd**] This is given as an example in Walker's enlightening *Article* (*Crit.* ii, 69) on 'Final *d* and final *e* confounded,' with the remark, '*Perhaps* wrong.' This confusion would here remove an irregularly formed participle.

841. **grauities.**] Of course, this period is wrong, but then the punctuation of the whole speech is unusually defective. The first word in this line, 'Haue,' was judiciously changed by Capell to '*T hath*, yet it has remained unappreciated by subsequent editors.—ED.

843. **Suggested vs to make:**] JOHNSON: That is, *tempted* us.—WALKER asks (*Crit.* ii, 257) 'how is it that the true reading, "to make *them*," has not been restored before now?' On which LETTSOM, in a footnote, comments, 'Walker was misled, no doubt, by the silence of the Var. 1821. Pope inserted *them* and was followed by all the earlier editors. Collier says, "We might read 'to make *them*,' to the improvement of the line, but without warrant." We have, I should say, the warrant of common sense for the addition.'

848. **a sinne**] COLLIER (ed. ii): Biron meant to conclude his speech with four rhyming lines, but he has been defeated by a corruption which crept into the old text, viz., 'a sin' for *so base.* The jingle leads to the detection of the error, which

Thus purifies it ſelfe, and turnes to grace.
Qu. We haue receiu'd your Letters, full of Loue:
Your Fauours, the Ambaſſadors of Loue.
And in our maiden counſaile rated them,
At courtſhip, pleaſant ieſt, and curteſie,
As bumbaſt and as lining to the time:
But more deuout then theſe are our reſpects

851. *the*] Om. Q.
Ambaſſadors] *embaſſadours* Q. *Embaſſadors* F_4.
852. *counſaile*] *council* F_3F_4 et seq.
853. *At*] *As* Voss.
854. *bumbaſt*] *bombaſt* Q.
855. *theſe are our reſpects*] Ff, Rowe, Pope, Theob. *this our reſpectes*, Q. *this*, (*save our respects*) Warb. *are these our respects* Voss. *this in our respects* Han. et cet.

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is pointed out by the MS Corrector.—BRAE (p. 118) pertinently asks, in reference to this emendation, 'What then becomes of the *sin* that is to be *purified* and turn to *grace*? What becomes of the inevitable opposition of grace to *sin*?'

854. **bumbast**] JOHNSON: 'Bombast' was a kind of loose texture not unlike what is now called *wadding*, used to give the dresses of that time bulk and protuberance, without much increase of weight; whence the same name is given to a tumour of words unsupported by solid sentiment. The Princess, therefore, says, that they considered this courtship as but 'bombast,' as something to fill out life, which not being closely united with it, might be thrown away at pleasure. [In 'bombast' and 'lining,' there lies a thoroughly feminine simile. Compare Imogen's words: 'Poor I am stale, a garment out of fashion; And, for I am richer than to hang by the walls, I must be ripped:—to pieces with me!'—*Cymbeline*, III, iv, 53.—ED.]

855. **then these are our respects**] WARBURTON: This nonsense should be read thus: 'more devout than *this* (*save* our respects) Have,' etc., *i. e.* save the respect we owe to your majesty's quality, your courtship we have laughed at, and made a jest of.—CAPELL (p. 219): Nothing wanted to make a very good sense in this line, but the *in* which [Hanmer] gave us; it's 'respects' mean *regards*, and it's 'devout'—*serious*; 'But more *serious* than this have we not been in the regards we have pay'd to them,' meaning their love-proffers.—TYRWHITT (p. 40): I would read with the alteration of two words: than these are *your* respects Have we not *seen*.'—TOLLET: That is, But we have not been more devout, or made a more serious matter of your letters and favours than these *our respects*, or considerations and reckonings of them, are, and as we have just before said,—we rated them in our maiden council at courtship, pleasant jest, and courtesy.—MALONE: The Qto has 'than *this* our respects.' There can be no doubt, therefore, that Hanmer's conjecture is right. The word *in*, which the compositor inadvertently omitted, completes both the sense and the metre.—KEIGHTLEY (*Exp.* 112): If we read as in the Folio, 'than these our respects are,' we get perhaps as good a sense as that of the Qto. 'Devout' seems to mean devoted, or serious, or in earnest; 'respects' *sc.* of you, behaviour respecting you. [It is not to be supposed that an editor as conscientious as Theobald would have omitted all comment on this line had he regarded it as unmeaning. To Theobald the meaning was, even if obscure, intelligible. By commas before and after 'than these are our respects,' he made the phrase paren-

Haue we not bene, and therefore met your loues
In their owne faſhion, like a merriment.
Du. Our letters Madam, ſhew'd much more than ieſt.
Lon. So did our lookes.
Roſa. We did not coat them so.
Kin. Now at the lateſt minute of the houre,
Grant vs your loues.
Qu. A time me thinkes too ſhort,
To make a world-without-end bargaine in;
No, no my Lord, your Grace is periur'd much,
Full of deare guiltineſſe, and therefore this:
If for my Loue (as there is no ſuch cauſe)
You will do ought, this ſhall you do for me.
Your oth I will not truſt: but go with ſpeed
To ſome forlorne and naked Hermitage,
Remote from all the pleaſures of the world:
There ſtay, vntill the twelue Celeſtiall Signes
Haue brought about their annuall reckoning.
If this auſtere inſociable life,

856. *bene,*] *been;* Rowe et seq.
858. *ſhew'd*] *ſhewed* Q.
860. *coat*] F_4, Rowe, Pope, Theob. *cote* Q, Johns. Hal. *coate* F_2F_3. *quote* Han. et cet.
864. *world-without-end*] *world-with--out end* F_3F_4.
866. *this:*] *this*— Theob et seq. (subs.)
868. *ought*] QFf, Rowe, Pope, Han. Cap. *aught* Theob. ii et cet.
me.] *me*, Ff. *me:* Q, Rowe et seq.
873. *their*] *the* Q, Cam. Glo.
874. *life,*] *life* Pope et seq.

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thetical, with the meaning 'than these our respects are' (as Keightley has given it). Had he transposed two words, it is not impossible that his text might have become the *textus receptus*. Had he read, 'than *are these* our respects,' the meaning might have been, possibly, clear to all. As it is, however, the meaning, as he understood it, was probably:—our seriousness has been no deeper [more devout] than our belief [our respects] that your attentions were pleasant jests. Theobald knew nothing of the Qto, and even had he known it, he might not have accepted its reading, which is more unmanageable than the Folio, until a new word, *in*, is introduced. See *Text. Notes.*—ED.]

860. **coat**] See IV, iii, 89.

864. **world-without-end**] MALONE: This phrase, which Shakespeare borrowed probably from our liturgy, occurs again in his 57th *Sonnet.*—HALLIWELL: It is still in use in the provinces. '*Waldathoutind*, world without end,—applied to a long, tiresome piece of work, or business, or story. "Ah—that's a waldathoutind job,"—an unpromising, bootless undertaking.'—Moor's *Suffolk Words*. [See ABBOTT (§434) for similar compound phrases.]

866. **deare**] See II, i, 4.

Change not your offer made in heate of blood:
If frofts, and faſts, hard lodging, and thin weeds
Nip not the gaudie bloſſomes of your Loue,
But that it beare this triall, and laſt loue:
Then at the expiration of the yeare,
Come challenge me, challenge me by theſe deſerts,
And by this Virgin palme, now kiſſing thine,
I will be thine: and till that inſtant ſhut
My wofull ſelfe vp in a mourning houſe,
Raining the teares of lamentation,
For the remembrance of my Fathers death.
If this thou do denie, let our hands part,
Neither intitled in the others hart.
Kin. If this, or more then this, I would denie,
To flatter vp theſe powers of mine with reſt,

878. *laſt loue*] *last still* Mal. conj. (withdrawn). *last proof* Sta. conj. *last true* Cartwright. *last out* Gould.
880. *challenge me, challenge me*] *challenge me, challenge* F_3F_4, Han. Cap. Coll. iii. *challenge; challenge me* Johns. *challenge, challenge me* Mal. Steev. Var. Knt, Hal. Dyce ii, iii.
880. *deſerts,*] *deserts;* Rowe, +.
881. *And by*] *And, by* Cap.
882. *inſtant*] *inſtance* Q, Coll. i.
887. *intitled*] *intiled* Q. *intituled* F_4, Rowe.
889. *flatter*] *fetter* Han. Warb.
reſt,] *reſt;* Rowe, +.

876. **weeds**] That is, garments.

878. **that**] For this purely conjunctional use of 'that,'—without reference to 'But that,'—see ABBOTT, § 285.

878. **last loue**] STEEVENS: 'Last' is a verb. That is, if it *continue* to be love.

880. **challenge me, challenge me**] It seems preferable to retain the 'me' in both places. The second 'me' is hardly more than an enclitic; by treating it as such, emphasis is imparted both to 'challenge' and to 'by these deserts.'—ED.

882. **instant**] COLLIER (ed. i): *Instance* [of the Qto] is elsewhere used by Shakespeare for *solicitation*, and that is the sense here. The Princess refers to the claim the King is to make of her hand at the end of the year.—DYCE (*Remarks*, p. 43): The *instance* of the Qto is nothing more than a misprint for 'instante.' No editor, except Mr Collier, has ever supposed for a moment that *instance* could be right; nor will any future editor suppose so. [Nor did Collier, in his succeeding editions.]

889. **flatter vp**] WARBURTON: We should read '*fetter* up,' *i. e.* the turbulence of his passion, which hindered him from sleeping, while he was uncertain whether she would have him or not.—HEATH (p. 142): [This expression means]: If I would not do even more than this in the flattering expectation of obtaining ease at last by your favourable allowance of my passion. [CAPELL gives almost the same paraphrase.]—JOHNSON: Perhaps we may read: 'flatter *on* these *hours of time* with rest'; that is, I would not deny to live in the hermitage, to make the year of delay

The ſodaine hand of death cloſe vp mine eie. 890
Hence euer then, my heart is in thy breſt.
Ber. And what to me my Loue? and what to me? 892

891. *Hence euer then*] Ff, Hal. Cam. Glo. Ktly. *Hence herrite then* Q. *Hence ever, then*, Dyce, Wh. Sta. Coll. iii. *Hence, ever then*, Theob. et cet.

892–897. In brackets, Theob. Warb. Wh. i, Ktly, Glo. Rlfe. Om. Han. Cap. Ran. Hal. Dyce, Sta. Huds.

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pass in quiet.—HALLIWELL: The particle 'up' is redundant. The King means to say: 'If I would deny this, or more than this, to flatter my soul with the hope of rest, let me immediately perish.'

892–897. **Ber. And . . . people sicke**] THEOBALD: These six verses both Dr Thirlby and Mr Warburton concur to think should be expunged; and therefore I have put them between crotchets: not that they were an interpolation, but as the author's draught, which he afterwards rejected, and executed the same thought a little lower with much more spirit and elegance. Shakespeare is not to answer for the present absurd repetition, but his actor-editors; who, thinking Rosaline's speech too long in the second plan, had abridged it to the [present lines]; but, in publishing the play, stupidly printed both the original speech of Shakespeare, and their own abridgement of it.—COLERIDGE (p. 113): There can be no doubt, indeed, about the propriety of expunging this speech of Rosaline's; it soils the very page that retains it. But I do not agree with Warburton and others in striking out [line 892] also. It is quite in Biron's character; and Rosaline not answering it immediately, Dumain takes up the question for him, and, after he and Longavile are answered, Biron, with evident propriety, says:—'*Studies* my mistress?' etc.—KNIGHT adopts Coleridge's suggestion and observes, 'Rosaline's answer is so beautifully expanded in her subsequent speech, that these five lines seem a bald and unpoetical announcement of what is to follow. We have little doubt that these five lines did occur in the original play, and were not struck out of the copy by mistake when it was "augmented and amended." The theory stands upon a different ground from Biron's oratorical repetitions in Act IV.—HALLIWELL: It is difficult, by any ingenuity, to consider these lines as part of the amended drama. . . . Although the stage effect [by Coleridge's suggestion] might apparently be increased by Dumain's anxious substitution of the question, the general tenour of the dialogue is here sufficiently subdued to render the suggestion at all events questionable.—DYCE omits these lines for the same reason that he omitted Berowne's lines in IV, iii, 316, etc.—STAUNTON omits the lines because 'their retention in the text answers no purpose but to detract from the force and elegance of Rosaline's expanded answer immediately afterwards, and to weaken the dramatic interest of the two leading characters.'—[Staunton's reasons seem cogent for omitting these lines in a modern popular edition or in one for the stage. But in other editions, the rule which guided the Cambridge Editors is the wisest, namely, to print all that came from Shakespeare's pen, and then exclaim with these Editors and with Garrick: ''Tis my chief wish, my joy, my only plan, To lose no drop of that immortal man!'—ED.]

DANIEL (p. 29): It is clear from the context, that these lines should rhyme; read therefore: '*Ber.* And what to me my love? and what to me? *Ros.* You are attaint with faults and perjur*ie*; You must be purged too, your sins *to rack*. Therefore, if

Roſ. You muſt be purged too, your ſins are rack'd. 893
You are attaint with faults and periurie :
Therefore if you my fauor meane to get, 895
A tweluemonth ſhall you ſpend, and neuer reſt,
But ſeeke the wearie beds of people ſicke.
Du. But what to me my loue? but what to me?
Kat. A wife? a beard, faire health, and honeſtie,
With three-fold loue, I wiſh you all theſe three. 900

893–897. Om. Coleridge, Knt.
893. *too*] *to* Q.
rack'd] Ff, Mal. Wh. i, Cam. Glo. *rackt* Q. *rank* Rowe et cet.
894. *faults*] Q, Mal. Steev. Var. Coll. Wh. Cam. Glo. *fault* Ff, Rowe et cet.
898, 899. *to me?* Kat. *A wife? a beard*] *to me? a wife?* Kath. *A beard* Cam. Glo. Dyce ii, iii.
899. *A wife?*] QF_2F_3, Rowe ii. *A wife*, F_4, Rowe i, Pope. *No wife:* Han. *A wife!*— Theob. et cet.

you my favour *would not lack*, A twelvemonth shall you spend and never rest, But seek the weary beds *by sick men press'd*.'

893. **rack'd**] MALONE: That is, extended 'to the top of their bent.' [Thus in *Mer. of Ven.* 'That [my credit] shall be rackt euen to the vttermost.'—I, i, 191.] STEEVENS: Rowe's emendation is in every way justifiable. Things *rank* (not those which are *racked*) need *purging*. Besides, Shakespeare has used the same epithet on the same occasion in *Hamlet*: 'O! my *offence* is *rank*,' etc. [Rowe's emendation *rank* belongs to the very worst class. In its plausibility, followed as it is so closely by 'attaint,' lurks the poison. Shakespeare's own word is 'rack'd,' far stronger than *rank*, but its meaning does not lie so much on the surface as does that of the emendation. It is the *durior lectio* which must be unflinchingly preferred. —ED.]

899, 900. **A wife? . . . these three**] THEOBALD (Nichols, *Illust.* ii, 212): What *three*, in the name of arithmetic? She wishes him four things, if she wishes him anything. May we not with certainty correct it?—'A wife, a beard (fair youth), and honesty.' And her calling him *fair youth* seems very well authorised by what she presently subjoins—'I'll mark no words that smooth-faced wooers say.' [Theobald did not repeat this emendation in his edition, but endeavoured to obviate the difficulty by the punctuation, not very successfully, I think, and yet he has been therein followed by almost all succeeding editors. The note in his edition is as follows:] I have, by the direction of the old impressions reform'd the pointing; and made Catharine say what she intended. Seeing Dumaine, so very young, approach her with his addresses, 'You shall have a wife, indeed! says she; No, no, I'll wish you three things you have more need of, a *Beard*, a *sound Constitution*, and *Honesty* enough to preserve it such. [Theobald says that he 'reformed the pointing by the old impressions,' but he could hardly have gone back further than the fourth folio. Had he noted the interrogation mark after 'A wife?' in the first three folios (he had not the Qto) he would have seen that a wife was not included among the three things that Catherine promised; and he would also have found that he had correctly interpreted the drift of Catherine's reply. In the *Cambridge Edition*, 1863, the happy emendation is adopted of continuing to Dumain the question 'A wife?' and the reading is, in its footnotes, attributed to Dyce. But I can nowhere find that Dyce

Du. O ſhall I ſay, I thanke you gentle wife?
Kat. Not ſo my Lord, a twelvemonth and a day,
Ile marke no words that ſmoothſac'd wooers ſay.
Come when the king doth to my Ladie come:
Then if I haue much loue, Ile giue you ſome.
Dum. Ile ſerue thee true and faithfully till then.
Kath. Yet ſweare not, leaſt ye be forſworne agen.
Lon. What ſaies *Maria*?
Mari. At the twelvemonths end,
Ile change my blacke Gowne, for a faithfull friend.
Lon. Ile ſtay with patience: but the time is long.
Mari. The liker you, few taller are ſo yong.
Ber. Studies my Ladie? Miſtreſſe, looke on me,
Behold the window of my heart, mine eie:
What humble ſuite attends thy anſwer there,
Impoſe ſome ſeruice on me for my loue.
Roſ. Oft haue I heard of you my Lord *Berowne*,

902. *Lord,*] QFf, Coll. iii. *lord.* Coll. i, ii. *lord;* Rowe et cet. (subs.)
903. *ſmoothfac'd*] *ſmothfaſt* Q. *smooth'd-fac'd* Rowe i.
907. *leaſt*] *left* Pope.
agen] QFf, Dyce, Sta. *again* Rowe.
907. *ye*] QFf, Rowe, +, Hal. Dyce, Cam. Glo. *you* Cap. et cet.
912. *you,*] *you;* Theob. et seq.
915. *there,*] *there;* Theob. et seq.
916. *my*] Ff, Rowe, Warb. *thy* Q, Pope et cet.
917. *haue I*] *had I* Coll. MS.

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has proposed any such emendation; in Dyce's edition of 1866, and again in his edition of 1875, this reading is followed, and, moreover, in a note, he lays no claim to it, but on the contrary implies that it is not his, by the remark, 'Here, with the Cambridge Editors, I give the words "A wife" to Dumont.' (*sic*,—a noteworthy misprint which remains uncorrected in Dyce's ed. of 1875.) The conclusion is that, whatever the paternity, this excellent emendation, which lies merely in the distribution of speeches, appeared in a text for the first time in 1863.—ED.]

902. **a twelvemonth and a day**] HALLIWELL gives quotations from Ducange, and from Cowell's *Interpreter*, which show that this term constituted the full legal year both on the Continent and in England. It is also found in Chaucer's *Wyf of Bathes Tale*.

907. **agen**] STAUNTON: So the old copies, and rightly. Modern editors, regardless of the rhyme, have substituted *again*. [In the small community wherein I dwell,—no one in this vast land can answer for more than a minute portion of it,—the pronunciation of 'again' is, uniformly I think, *agen*. Campbell, however, evidently pronounced it *again*: 'Again! Again! Again! And the havoc did not slack Till a feeble cheer the Dane, To our cheering sent us back,' etc.—ED.]

915, 916. **suite . . . seruice**] See Whiter's note, 308, 309, above.

917. **Ros. Oft haue I**, etc.] COLERIDGE (p. 111): I will only further remark the sweet and tempered gravity, with which Shakespeare in the end draws the only fitting

Before I ſaw you: and the worlds large tongue
Proclaimes you for a man repleate with mockes,
Full of compariſons, and wounding fløutes:
Which you on all eſtates will execute,
That lie within the mercie of your wit.
To weed this Wormewood from your fruitfull braine,
And therewithall to win me, if you pleaſe,
Without the which I am not to be won:
You ſhall this twelue-month terme from day to day,
Viſite the ſpeechleſſe ſicke, and ſtill conuerſe
With groaning wretches: and your taske ſhall be,
With all the fierce endeuour of your wit,
To enforce the pained impotent to ſmile.

Ber. To moue wilde laughter in the throate of death?
It cannot be, it is impoſſible.
Mirth cannot moue a ſoule in agonie.

Roſ. Why that's the way to choke a gibing ſpirit,
Whoſe influence is begot of that looſe grace,
Which ſhallow laughing hearers giue to fooles:

921. *eſtates*] *eſtetes* Q.
execute] *exercise* Coll. MS.
923. *fruitfull*] *fructfull* Q.
925. *won*:] QF_2F_3, Rowe, +. *won*, F_4, Cap. et seq. (subs.)
926. *twelue-month terme*] *twelve-month-term* Theob. Han.
930. *To enforce*[*T'enforce* Pope, +, Dyce ii, iii.
930. *the*] *this* F_3F_4.
934. *gibing*] *gibbing* Han.
936. *ſhallow laughing*] *ſhallow-laughing* Walker, Dyce ii, iii.

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moral which such a drama afforded. Here Rosaline rises up to the full height of Beatrice.—F. KREYSSIG (iii, 130): Rosaline touches the innermost, moral meaning of this remarkable comedy when she exiles, for a year in a hospital, her lover, valiant indeed, but a little tainted with superciliousness and self-assurance. Undoubtedly she grasps the essential meaning of the poet, in regard to the dangers which attend a jesting nature, pursuing its aim by every means, when she condemns that 'gibing spirit, Whose influence is begot of that loose grace Which shallow laughing hearers give to fools.' 'A jest's prosperity lies in the ear Of him that hears it, never in the tongue Of him that makes it.' Thus, in his most joyous comedy, Shakespeare indicates his genuine relation to that glittering holiday armour of the poetic spirit, which he of all men knew how to don with consummate grace, yet, in the comfortable delight of a result easily attained, he never sacrificed his moral worth as a priest of poetry to the flattering effect of the minute.

929. **fierce**] BRADLEY (*N. E. D.*): 5. Ardent, eager; full of violent desire; furiously zealous or active.

933. **agonie**] MURRAY (*N. E. D.*): 3. The convulsive throes or pangs of death; (in mediæval Latin, *agon mortis*); the death struggle. [The present line given as an example. Berowne has already paraphrased it in 'the throate of death.']

A ieſts proſperitie, lies in the eare
Of him that heares it, neuer in the tongue
Of him that makes it: then, if ſickly eares,
Deaft with the clamors of their owne deare grones,
Will heare your idle ſcornes; continue then,
And I will haue you, and that fault withall.
But if they will not, throw away that ſpirit,
And I ſhal finde you emptie of that fault,
Right ioyfull of your reformation.

Ber. A tweluemonth? Well: befall what will befall,
Ile ieſt a tweluemonth in an Hoſpitall.

Qu. I ſweet my Lord, and ſo I take my leaue.

937. *lies*] *lives* Cap.
940. *Deaft*] *Deaf'd* Var. '78.
deare] *dere* (*i. e.* sad) Johns. conj. *drear* Ran. conj. *dire* Coll. ii (MS).
941. *ſcornes;*] *scorns*, Cap. et seq.
941. *then*] *them* Ran. conj. Sing. Dyce, Wh. Coll. ii, iii (MS), Ktly.
947. *an*] QFf et seq.
948. [To the King. Rowe. breaking converse with the King, and curtsying. Cap.

937. **A iests prosperitie**] HAZLITT (*Plain Speaker*, p. 77, ed. 1870): There is scarcely a word in any of [Shakespeare's] more striking passages that can be altered for the better. If any person, for instance, is trying to recollect a favourite line, and cannot hit upon some particular expression, it is in vain to think of substituting any other so good. That in the original text is not merely the best, but it seems the only right one. I will stop to illustrate this point a little. I was at a loss the other day for the line in *Henry the Fifth*,—'*Nice* customs curtesy to great kings.' I could not recollect the word *nice*; I tried a number of others, such as *old*, *grave*, etc.—they would none of them do, but all seemed heavy, lumbering, or from the purpose; the word *nice*, on the contrary, appeared to drop into its place, and be ready to assist in paying the reverence required. Again, 'A jest's *prosperity* lies in the ear Of him that hears it.' I thought, in quoting from memory, of 'A jest's *success*,' 'A jest's *renown*,' etc. I then turned to the volume, and there found the very word that of all others expressed the idea. Had Shakespeare searched through the four quarters of the globe, he could not have lighted on another to convey so exactly what he meant,—a *casual*, *hollow*, *sounding* success! I could multiply such examples, but that I am sure the reader will easily supply them himself; and they show sufficiently that Shakespeare was not (as he is often represented) a loose or clumsy writer. The bold, happy texture of his style, in which every word is prominent, and yet cannot be torn from its place without violence, any more than a limb from the body, is (one should think) the result either of vigilant painstaking or of unerring, intuitive perception, and not the mark of crude conceptions, and 'the random, blindfold blows of Ignorance.'

940. **deare**] See II, i, 4.—COLLIER (ed. ii): *Dire* [of the MS] is so much more applicable to groans than 'dear' that we adopt it, bearing in mind that in short-hand (which was perhaps used in the original text of the play) the same letters spelt the two different words. This is a source of frequent confusion.

King. No Madam, we will bring you on your way.
Ber. Our woing doth not end like an old Play: Iacke hath not Gill : theſe Ladies courteſie Might wel haue made our ſport a Comedie.
Kin. Come ſir, it wants a tweluemonth and a day, And then 'twil end.
Ber. That's too long for a play.

Enter Braggart.

Brag. Sweet Maieſty vouchſafe me.
Qu. Was not that Hector?
Dum. The worthie Knight of Troy.
Brag. I wil kiſſe thy royal finger, and take leaue. I am a Votarie, I haue vow'd to *Iaquenetta* to holde the Plough for her ſweet loue three yeares. But moſt eſteemed greatneſſe, wil you heare the Dialogue that the two Learned men haue compiled, in praiſe of the Owle and the Cuckow? It ſhould haue followed in the end of our ſhew.
Kin. Call them forth quickely, we will do ſo.
Brag. Holla, Approach.

Enter all.

This ſide is *Hiems*, Winter.

951. *Gill*] QF_2, Cap. *Jill* F_3F_4 et cet.
953. *and a day*] *an'aday* Q.
956. Braggart.] Armado. Rowe.
957. *me.*] QFf, Rowe, Pope, Cap. *me*— Theob. et cet.
958. *Was not that*] *was that* Q_2.
959. *The*] *That* Pope ii, Theob. Warb. Johns. Var. Ran.
960–962. *I wil...yeares*] Three lines, as verse, ending *leaue* ... *Iaquenetta* ... *yeare* Q_1.
962. *yeares*] *yeere* Q, Cap. Var. '78, '85, Ran. Mal.
965, etc. *Cuckow*] *cuckoo* Cap.
967. *we*] *and we* Ktly.
968. [Musick. Cap.
969. Enter all.] Enter all, for the Song. Theob.
970. [forming them in two Bands. Cap.
970–973. Lines run on, Cap. et seq.
970. *This*] Brag. *This* Q.

951. **Iacke hath not Gill**] Cf. *Mid. N. D.*, 'Iacke shall haue Iill,' III, ii, 484; where Steevens quotes from Heywood's *Epigrammes upon Proverbes*, 1567: 'All shalbe well, Iacke shall have Gill,' etc.

955. **That's too long**, etc.] THEOBALD: Besides the exact regularity to the rules of art, which the Author has happened to preserve in some few of his pieces; this is demonstration, I think, that tho' he has more frequently transgressed the Unity of Time, by cramming years into the compass of a play, yet he knew the absurdity of so doing, and was not unacquainted with the Rule to the contrary. [This is, let us hope, the least sensible note that Theobald ever wrote. Berowne's remark is pure fun.]

This *Ver*, the Spring : the one maintained by the Owle, 971
Th'other by the Cuckow.
Ver, begin.

The Song.

When Daſies pied, and Violets blew, 975
And Cuckow-buds of yellow hew :
And Ladie-ſmockes all ſiluer white, 977

972. *Th'other*] *The other* Rowe et seq.
973. Ver,] B. Ver Q.
976, 977. Transposed, Theob. et seq.
976. *Cuckow-buds*] *cowslip-buds* Farmer, Ran.

976, 977. THEOBALD: I have not scrupled to transpose the second and third verse, that the metre may be conformable with that of the three following stanzas; in all which the rhymes of the first four lines are *alternate*.—I have now done with this Play, which in the main may be call'd a very bad one; and I have found it so very troublesome in the corruptions, that, I think, I may conclude with the old religious editors, *Deo gratias!*

976. **Cuckow-buds**] WHALLEY (p. 52): The *Cuckow-Flower* is so far from being yellow, that it has not the least tincture or shade inclining to that hue. . . . The emendation I would substitute is *crocus-buds*, a word exactly agreeable to the intention of the Poet, and in the strictest sense literally true. [In connection with this emendation, WHALLEY speaks of this Song, 'which gave so much pleasure to the Town, and was in everybody's mouth about seven years ago.' This must have been about 1740. GENEST records no production of *Love's Labour's Lost* at or about this date, or, in fact, at any date. But we know that this song was introduced into *As You Like It;* which Genest says was acted in November, 1740, for the first time in forty years. It had an unusual run of twenty-five nights. This is probably the occasion which made the song so popular.—ED.]—STEEVENS: Crocus *buds* is a phrase unknown to naturalists and gardeners.—PRIOR: These are probably the buds of the crowfoot.—ELLACOMBE: Many plants have been suggested, and the choice seems to me to lie between two. Swynfen Jervis decides without hesitation in favour of cowslips, and the yellow hue painting the meadows in spring gives much force to the decision; but I think the Buttercup, as suggested by Dr Prior, will still better meet the requirements.—GRINDON (p. 135): These may be safely assumed to be the 'buttercups' of today, especially the *Ranunculus acris*, usually, after the great *Lingua* of the water-side, the tallest of its race.

977. **Ladie-smockes**] PRIOR: So called from the resemblance of its pendulous white flowers to little smocks hung out to dry, as they used to be once a year, at that season especially.—ELLACOMBE: Lady-smocks are the flowers of *Cardamine pratensis*, the pretty early meadow flower of which children are so fond, and of which the popularity is shown by its many names, *Cuckoo-flower*, *Meadow Cress*, *Pinks*, *Spinks*, *Bog-spinks*, and *May-flower*. [It is said that the name is] 'a corruption of *Our Lady's-smock* and so called from its first flowering about Lady-tide.' I cannot find the name, *Our Ladys-smock*, in any old writers. [In the *N. E. D.* the present line is given as the earliest example of *Lady-smock*.]—GRINDON (p. 8): Shakespeare in regard to his botany may always be trusted—herein, perhaps, standing alone, at all events as compared with all earlier and all contemporary literature, and

Do paint the Medowes with delight.
The Cuckow then on euerie tree,
Mockes married men, for thus ſings he,
Cuckow.
Cuckow, Cuckow : O word of feare,
Vnpleaſing to a married eare.

When Shepheards pipe on Oaten ſtrawes,
And merrie Larkes are Ploughmens clockes :
When Turtles tread, and Rookes and Dawes,
And Maidens bleach their ſummer ſmockes :
The Cuckow then on euerie tree
Mockes married men ; for thus ſings he,
Cuckow.

978. *with delight.*] *with delight;* Rowe, +.
979. *tree,*] *tree* Rowe.
980. *men,*] *men;* F_3F_4, Rowe et seq.
984. *Oaten*] *Oten* Q.

with the great mass of the poets of later ages. That several of his plant and flower names are vague, and that one or two are probably undeterminable, may unhesitatingly be conceded. . . . But when we have the unquestionably original words we can always read in faith, an assurance so much the more agreeable because sometimes, at the first blush, there may be a disposition to demur. Take, for instance [Lady-smocks in the present line]. Gather a Lady-smock as you tread the rising grass in fragrant May, and, although in individuals the petals are sometimes cream-colour, as a rule the flower viewed in the hand is lilac—pale, but purely and indisputably lilac. Where then is the silver whiteness? It is the 'meadows,' remember, that are painted. When, as often happens, the flower is so plentiful as to hide the turf, and most particularly if the ground be aslope, and the sun shining from behind us, all is changed; the flowers are lilac no longer; the meadow is literally silver-white. So it is always,—Shakespeare's epithets are like prisms; let [Lady-smocks] tremble in the sunshine, and we discover that it is he who knows best.

978. **with delight**] WARBURTON: This senseless expletive of 'painting with delight' I would read thus, 'Do paint the meadows *much bedight*,' *i. e.* much bedecked or adorned, as they are in spring-time. The epithet is proper, and the compound not inelegant.—EDWARDS (p. 58): But if [the meadows] are much *bedight* already, they little need painting. [I have already, in a previous volume, quoted from Dr Johnson's immortal *Preface* the description of Warburton's two most eminent critics: EDWARDS (*Canons of Criticism*) and HEATH (*Revisal*, etc.); but the passage is so choice and the phraseology so Johnsonese that I cannot refrain from repeating it:—'[Edwards] ridicules his [Warburton's] errours with airy petulance, suitable enough to the levity of the controversy; the other [Heath] attacks them with gloomy malignity, as if he were dragging to justice an assassin or an incendiary. The one stings like a fly, sucks a little blood, takes a gay flutter, and returns for more; the other bites like a viper, and would be glad to leave inflammations and gangrene behind him.'—ED.]

Cuckow, Cuckow : O word of feare,
Vnpleaſing to a married eare.

Winter.

When Iſicles hang by the wall,
And Dicke the Sphepheard blowes his naile ;
And Tom beares Logges into the hall,
And Milke comes frozen home in paile :
When blood is nipt, and waies be fowle,
Then nightly ſings the ſtaring Owle
Tu-whit to-who.
A merrie note,
While greaſie Ione doth keele the pot.

994. *Iſicles*] *Iſacles* Q. *Iſickles* Ff.
995. *Sphepheard*] F_1.
996. *Tom*] *Thom* Q.
998. *fowle*] *full* Q.
999. After this line, *To-who;* inserted as a separate line, Cap. Var. '78 et seq. *Tu-whit;* inserted by Cam. Glo.
1000, 1009. *Tu-whit to-who.*] QF_2F_3. *Tu-whit! to-whoo!* Theob. Warb. Johns. Rlfe, Wh. ii (subs.) *Tu-who,* Cam. Glo. *Tu-whit, to-who.* F_4, Rowe et cet. (subs.)
1002. *Ione*] *Joan* Cap. et seq.

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995. **blowes his naile**] In *3 Hen. VI:* II, v, 3, we find 'The shepherd blowing of his nails.'—For an explanation of the difference, see ABBOTT, § 178.

997. **in paile**] For the omission of the definite article, see ABBOTT, § 90.

998. **is . . . be**] ABBOTT (§ 300): *Be* is much more common with the plural than with the singular. Probably, only this fact, and euphony, can account for, 'When blood *is* nipt, and ways *be* foul.'

999. After this line, CAPELL added '*To-who,*' in order that the burden might be sung to the same tune as in the preceding stanzas, where we have 'Cuckoo' in the corresponding place. His note is as follows:—The publishers of this play were no changelings; their exit not belying their entry, but one slovenly negligence reigning from first to last: all the ancient absurdities, in directions, readings, form of printing, etc., are followed at the conclusion; the misplaced lines, 976, 977, stood untransposed 'till the time of the third modern [Theobald]; and the word that makes the burden of Winter similar to that of Spring, undiscover'd 'till now.

1000. **Tu-whit to-who**] HOLT WHITE: So, in Lyly's *Mother Bombie,* 'To whit to whoo, the Owle does cry.' [III, iv.]—TODD: These words were also employed to denote the music of birds in general. Thus in the Song of Ver in Nash's *Summers Last Will and Testament,* 'cold doth not sting, the pretty birds do sing, Cuckow, jug, jug, pu-we, to-whit, to-whoo.' [It is not the 'music of birds in general' that Nash here gives, but the notes of different birds, namely, the cuckoo, nightingale, owl, and 'pu-we,' which my knowledge of English bird-notes is insufficient to enable me to identify.—ED.]

1002. **keele the pot**] MURRAY (*N. E. D.*): **b.** *specifically.* To cool (a hot or boiling liquid) by stirring, skimming, or pouring on something cold, in order to prevent it from boiling over. [As in this present line.]

When all aloud the winde doth blow,
And coffing drownes the Parſons ſaw:
And birds ſit brooding in the ſnow,
And Marrians noſe lookes red and raw:
When roaſted Crabs hiſſe in the bowle,
Then nightly ſings the ſtaring Owle,
Tu-whit to who:
A merrie note,
While greaſie Ione doth keele the pot.

Brag. The Words of Mercurie,
Are harſh after the ſongs of Apollo:

1004. *coffing*] QFf. *coughing* Rowe.
1006. *Marrians*] *Marian's* Pope.
1012–1014. Lines run on, Q, Cap. et seq.
1012. Brag.] Om. Q.

1003. **all aloud**] For this intensive use of 'all' see FRANZ, § 226, a).

1004. **saw**] STEEVENS: 'Saw' seems anciently to have meant, not as at present, a proverb, a sentence, but the whole tenour of any instructive discourse. So, in the fourth chapter of the first Book of *The Tragedies* of John Bochas, translated by Lidgate: 'These old poetes in their *sawes* swete Full covertly in their verse do fayne.' [I doubt the inference which Steevens draws from this quotation, and should have paid no attention to his note, had not Halliwell quoted it, apparently with approval. A 'saw' is simply a *saying*. STRATMANN recognises no such meaning as Steevens attributes to the word.—ED.]

1007. **Crabs**] MURRAY (*N. E. D.*): [Of uncertain origin, appearing first in 15th century. A Scotch form *scrab*, *scrabbe*, is evidenced from 'the beginning of 16th century and may easily be much older. This is apparently from Norse, as Rietz has Swedish dialectal *skrabba* fruit of the wild apple-tree, and may be the original form. In that case *crabbe*, *crab* would be a southern perversion, assimilated to CRAB [the crayfish]. But, on the other hand, this may be only a transferred use of that word: cf. the history and developement of CRABBED, and the application of *crab* in various languages to a person. A fruit externally promising, but so crabbed and ill-conditioned in quality, might very naturally be so called; yet actual evidence of the connexion is wanting. (A Swedish *Krabb-äple*, which has been cited, is merely the horticultural name of the American crab-apple, *Pyrus Coronaria*, introduced with the shrub from the United States.)] The common name of the wild apple, especially connoting its sour, harsh, tart, astringent quality. [Compare, *Mid. N. D.*, 'And sometime lurk I in a Gossips bole, In very likenesse of a roasted crab.' II, i, 47.]

1007. **bowle**] MALONE: The bowl must be supposed to be filled with ale: a toast and some spice and sugar being added, what is called *lamb's wool* is produced. [See note on 'Pomwater,' IV, ii, 5. For the pronunciation of 'bowle' see IV, i, 163.]

You that way ; we this way,

Exeunt omnes. 1015

FINIS.

1014, 1015. [Om. Q_1. 1014. *You ... we*] *You, ... we*, Theob. et seq.

1014. **You that way; we this way]** FURNIVALL (*Foreward* to Griggs's *Facsimile*, p. iii) : The only good addition made by the Folio to the Quarto is this last phrase in the play, which is no doubt Shakspere's, and was perhaps added on a playhouse copy, or left out of the Quarto by accident.

JOHNSON : In this play, which all the editors have concurred to censure, and some have rejected as unworthy of our poet, it must be confessed that there are many passages mean, childish and vulgar; and some which ought not to have been exhibited, as we are told they were, to a maiden Queen. But there are scattered through the whole many sparks of genius ; nor is there any play that has more evident marks of the hand of Shakespeare.

The following note on the pronunciation of 'neighbour' was made by Mr J. B. NOYES, who, with Mr CHARLES S. PEIRCE, was 'the first to print an investigation of our old pronunciation on historically correct principles,' to quote A. J. ELLIS. Mr Noyes's note appeared in a communication, dated 'Brooklyn, July 10, 1899,' to the *New York Times Literary Review*. It was unaccountably omitted when the note on V, i, 25, was written, which I the more regret, inasmuch as the conclusion to which his authorities point, does not, possibly, agree with my own. Mr Noyes is our highest living authority on the subject of Elizabethan pronunciation, and no note of his should be unheeded :—

'It is to be observed that Holofernes wishes the "*h*" to be pronounced in "neighbour" and "neigh" as it was by many old people and the learned, like Baret, who in his *Alvearie* says of the letter H. "Yet surely they must needes graunt that we in England have great need of it, and use it both before and after our English vowels, as Sith, Tauht, Sight, etc. And I thinke such words cannot well be written or plainly sounded without an h actually placed among them. Manie, therefore, now a daies, to be sure they want nothing, have with h foisted in also an idle g. (Sigh, Taught, Sight.) which to our eare soundeth nothing at all." Coote, however, says "gh coming together, except in ghost, are of most men but little sounded, as might, fight, pronounced mite, fite, but on the end of a word some countries sound them fully, others not at all, as some say plough, slough, bough ; other plou, slou, bou." He also states expressly that *h* was not sounded in abhominable, and that 'neigh' was pronounced *nay*.'

APPENDIX

APPENDIX

THE TEXT

THE First Quarto bears the following title :—

'*A* | PLEASANT | Conceited Comedie | CALLED, | Loues labors loſt. | As it 'vvas prefented before her Highnes | this laſt Chiſtmas. | Newly corrected and aug- 'mented | *By W. Shakeſpere.* | [Ornamental Scroll] | Imprinted at London by *W.* '*W.* | for *Cutbert Burby.* | 1598.'

No other separate edition is known to exist until 1631, when there appeared what has been termed the Second Quarto; its title-page varies slightly from that of the First Quarto, and is as follows :—

'Loues Labours loſt. | A WITTIE AND | PLEASANT | COMEDIE. | As it was 'Acted by his Maieſties Seruants at | *the* Blacke-Friers *and the* Globe. | *Written* | 'By WILLIAM SHAKESPEARE. | [Vignette] | *LONDON*, | Printed by *W. S.* for '*Iohn Smethwicke*, and are to be | ſold at his Shop in Saint *Dunſtones* Church- | yard 'vnder the Diall. | 1631.'

In an edition like the present, where there is on every page a collation, almost needlessly minute, of all critical texts, it is really superfluous to present an exposition of these texts in detail. If there be any value in such expositions, the value accrues mainly to the maker. It is not easy to believe that there is any one so enamoured with rethreshing wheat as to be willing to repeat the drudgery. Results are, however, all-important, and these we can attain either by obtaining them ourselves, or by receiving them at the hands of others. Personally, I am humbly willing to be the recipient, and can view with 'frigid tranquility' the toilsome labours expended by others in reaching them.

In general, little has been said concerning the Folio text of this play beyond the statement that it is taken from the First Quarto, where the spelling is far inferior to that of the First Folio, and that it is unusually corrupt.

Here follow sundry comments that seem worthy of note :—

CHARLES KNIGHT (*Introductory Notice*, ed. ii) : In the first collected edition of Shakspere's plays, the text differs little from the original Quarto. The editors of the First Folio would appear to have taken the Quarto as their copy, making, probably, a few slight alterations, and the printers adding to the changes by a few slight mistakes. The manifold errors of the press in the Latin words of the first edition have not been corrected in the second. We have still 'Dictisima' for *Dictynna*, and 'bome' for *bone*. Steevens in a note to *Henry V.*, observes, 'It is very certain that authors 'in the time of Shakespeare, did not correct the press for themselves. I hardly ever 'saw, in one of the old plays, a sentence of either Latin, Italian, or French, without 'the most ridiculous blunders.' This neglect on the part of dramatic authors may be accounted for by the fact that the press was not their medium of publication; but it is remarkable that such errors should have been perpetuated through four of the collected editions of Shakespeare's works, and not have been corrected till the time of Rowe and Theobald.

F. J. FURNIVALL (*Forewords* to Griggs's *Facsimile* of the Quarto of 1598) : The

only good addition made by the Folio to the Qto is V, ii, 1014. The only bad addition is, turning the good line, 'Clymbe ore the house to vnlocke the little gate.'—I, i, 119—into the bad line, 'That were to clymbe ore the house to vnlocke the gate.' The Folio also has a less good reading in I, i, 32; as also in I, i, 143, where the Qto reads rightly '*can* possible' [there is no diæresis in the original.—ED.] But in V, ii, 891, the Qto has an absurd mistake, 'Hence herrite,' which the Folio corrects. The Folio is also much more carefully printed than the Qto, having for instance *pompe* for Qto *pome* in I, i, 36; *bard* and *common* for Qto *hard* and *cammon* in I, i, 63; *Contempts* for Qto *Contempls*, I, i, 202; *Welkins Vicegerent* for Qto *welkis Vizgerent*, I, i, 232; *ignorant* for Qto *ignorault*, IV, ii, 60; *wrong* for Qto *woug*, IV, ii, 133 ['woug' is probably restricted to the Devonshire Qto; it is *wrong* in Ashbee's Facsimile]; *indiscreet* for Qto *indistrell*, IV, ii, 34; *Ode* for Qto *Odo*, IV, iii, 103; *Idolatry* for Qto *ydotarie*, IV, iii, 76, etc. But in IV, iii, 76, the Folio has the misprint *Coddesse* for Qto *Goddesse*, etc. In I, i, 197, where the Folio corrects the Qto *Farborough* to *Tharborough*, I think that *Farborough* should be kept, as being more of a piece with the language of Dull who 'reprehends' the Duke's 'owne person.' That both versions often have the same mistakes in readings as well as words, is seen in their 'Of persing,' IV, ii, 102; their *cangenet* for *canzonet*, *ibid.* 136; their *Nath.* for *Ped.* or *Hol.* in IV, ii, 163 [?]; their *Holofernes* for *Nathaniel*, IV, ii, 153; their 'Not you by [=to] mee, but I betrayed to [=by] you,' IV, iii 182, etc. But still there are no real cruxes in the play except IV, iii, 186, 'With men like 'men of inconstancie'; the 'Schoole of night,' IV, iii, 272, 'that smyles his cheeke in 'yeeres,' V, ii, 518; and 'myself [? *Alexander*, or *Hector*,] V, i, 122. The only phrases and words not yet explaind are V, ii, 602, 'Abate throw at novum' [? the game of *Novem*] and V, ii, 71 ('So') *pertaunt* (-like [? pertly] would I oresway his state).

[The change of names, in the stage-directions, from *Navarre* to *King*, from *Armado* to *Braggart*, from *Page* to *Boy*, from *Holofernes* to *Pedant*, etc., has been supposed to be a proof of the revision mentioned on the title-page of the Quarto. This has received a close examination by FLEAY, who has reached (*Literary World*, 28 February, 1880) the following results:]—'That in the revision of 1597–8 the 'names were altered from proper to common, from individual to class names; (2) 'that in several instances we are able to separate the older and newer work by means 'of the unaltered designations imbedded in the scenes; (3) that for part of the names 'the probable reason for change was the similarity, accidental or intentional, between 'the actual situation in France and the supposed one in the play; (4) that in all edi-'tions of plays editors ought to preserve as carefully the stage-directions as they do 'the text; introducing necessary additions, but always distinctly indicating them as 'such.'

DATE OF COMPOSITION

THE words 'newly corrected' on the title-page of the Qto of 1598 imply that there had been a previous edition. STAUNTON did not 'despair of the first draft, 'like the *Hamlet* of 1603, turning up some day.' Thus far, however, none has 'turned up' and we must do the best we can with the edition that has survived, making content with our fortune fit, merely with the remark, in passing, that if the Qto of 1598, with its lawless punctuation and abandoned spelling, be a 'corrected' copy, imagination halts before the conception of what in these regards, that lost

Qto must have been, and we breathe a sigh of relief and of gratitude over the loss; and yet is this gratitude tempered; we cannot but remember the fertility of such a field and the proud sheaves the commentators would have brought home from it. Let us then regard the vanished treasure of an earlier Qto with one auspicious and one dropping eye.

The possibility, however, that the Qto of 1598 may not be the earliest ever issued, opens wide the door to speculation as to the *Date of the Composition* of the play. Of course, the only aids in our quest are *Internal* and *External* evidence. Internal evidence of the date of composition deals with the style, the rhymes, defective construction, versification, etc. It is perhaps worthy of note that in regard to the use of this species of evidence, the present play is historically interesting, inasmuch as it was here that MALONE first announced the use of rhymes as a test of chronology, and HERTZBERG followed with the so-called 'male and female endings.'

The *Internal* evidence in *Love's Labour's Lost* points, it is alleged, to SHAKESPEARE'S youth. But 'youth' is a vague term. Some limit must be fixed; otherwise youthfulness may be pushed back so far that we shall have to suppose that the lad left home to seek his fortune in London with the MS of this Comedy in his pocket. This limit is to be decided by *External* evidence which may be of two kinds: either allusions to the play in contemporary literature, *before* which the play must have been written, or allusions in the play itself to events whereof the date is certain, *after* which it must have been written. Possibly, the latter should be, in strictness, considered *internal* evidence, but, for the nonce, I prefer to consider it *external*.

Of these two kinds of evidence, the external is the surer. We can place an absolute trust in the internal only when it is confirmed by the external. Of external evidence this play is singularly barren: as a separate publication it is not mentioned in *The Stationers Registers*; MERES names it, but then Meres's *Wit's Commonwealth* was printed in the same year with the Qto of 1598; so likewise was TOFTE'S *Alba*, wherein the play is spoken of by name. Allusions have been discerned to a coarse book by Sir John Harington, printed in 1596, as also to Saviolo's book on Fencing, in 1595, and to Sir Philip Sidney's *Arcadia*; this last reference, if unquestionable, would prove that this play could not have been composed before 1590, as it has been maintained that it was. But all these references are shadowy and insubstantial in the extreme, and in general discredited by all save by him alone, who detected them, and from whose imagination they emanated. One item of external evidence there is which, if it could be substantiated, would prove of solid help in determining the date of composition. The editor, Dr GROSART, of a *Reprint* of Southwell's *Poems*, first printed in 1595, detected in *Saint Peters Complaint* certain verses to which he invited attention as parallel, and as alluding, to Berowne's 'thesis' beginning 'From women's eyes this doctrine I derive,' etc.,—Act IV, sc. iii. Let the reader, with a mind ready, nay, eager, to be convinced, read over the verses selected by Dr GROSART. I cannot believe that he will agree with the enthusiastic editor. The sole basis of comparison between Berowne and Southwell is that both are praising 'eyes.' But Berowne's praise is of woman's eyes and his speech is full of sparkling banter. Southwell, in the character of Saint Peter, is filled with repentant and exalted devotion over the memory of the eyes of Christ. There is, to me at least, the ineffable pathos of a broken heart in the martyred Jesuit's poem which utterly forbids, as verging on the sacriligious, the smallest suspicion that while he wrote he had in mind the half-mocking lines of Berowne.

On the title-page of the Qto it is stated that the play was 'presented before her 'Highnes this last Christmas.' Even this item of external evidence is uncertain. 'This last Christmas' is generally supposed to have been in 1597. But if the Qto were issued in January, February, or early March of the year which we call 1599, then 'this last Christmas' fell in 1598. Turn where we will, uncertainty confronts us as to the date of composition.

All the references relating to external and internal evidence adduced by critics will be found, in chronological order, on the following pages :—

Historical Manuscripts Commission, Third Report, 1872, p. 148:

'Sir,—I have sent and bene all thys morning huntyng for players Juglers & Such kinde of Creaturs, but fynde them harde to finde; wherefore leaving notes for them to seek me. Burbage ys come, and sayes there is no new playe that the quene hath not seene, but they have revyved an olde one, cawled *Loves Labore Lost*, which for wytt & mirthe he sayes will please her exceedingly. And thys ys appointed to be playd to morrowe night at my Lord of Sowthampton's, unless yow send a wrytt to remove the Corpus Cum Causa to your howse in Strande. Burbage ys my messenger ready attending your pleasure. Yours most humbly, WALTER COPE.

Dated From your library.

Addressed: To the right honorable the Lorde Viscount Cranborne at the Courte.

Endorsed: 1604, Sir Walter Cope to my Lord.'

[The Queen here referred to is Anne of Denmark, wife of James I.; not Queen Elizabeth, as it has been erroneously stated.—ED.]

Dr ALEXANDER B. GROSART (*Memorial-Introduction* to Southwell's *Poems* (1595), 1872, p. xci): Turning to St. Peter's Complaint, st. lvii–ix and part of the next, and especially the first two lines of the stanza next but one (st. lxii), and st. lxv, 'Oh eyes, whose glances!'—let the Shakespearian student compare them with the thesis maintained by Biron in *Love's Labour Lost* (IV, iii):

'From women's eyes this doctrine I derive:
They *sparkle* still the right Promethean *fire:*
They are the *books*, the arts, the *academes*,
That *show, contain, and nourish* all the world.'

Biron's speech being a humourously sophistical maintenance of a thesis in scholastic form—not noticing which the Commentators have gone astray.

In *Stanza* LVII (p. 25), where Southwell represents St. Peter as referring to Christ's eyes, we read:—

'Sweet volumes stoard with learning fit for saints,
Where blissfull quires imparadize their minds;
Wherein eternall studie neuer faints,
Still finding all, yet seeking all it finds:
How endlesse is your labyrinth of blisse,
Where to be lost the sweetest finding is!

LVIII.

'Ah wretch! how oft haue I sweet lessons read
In those dear eyes, the registers of truth!
How oft haue I my hungrie wishes fed

And in their happy ioyes redrest my ruth!
Ah! that they now are heralds of disdaine,
That erst were euer pittiers of my paine!

LIX.

'You flames diuine, that sparkle out your heats,
And kindlé pleasing fires in mortall harts;
You nectar'd aumbryes of soule-feeding meates;
You gracefull quiuers of loue's dearest darts;
You did vouchsafe to warme, to wound, to feast,
My cold, my stony, my now famisht breast.

LX.

'The matchlesse eyes, matcht onely each by other,
Were pleas'd on my ill matchèd eyes to glaunce;
The eye of liquid pearle, the purest mother,' etc.
* * * * *

LXII.

'O liuing mirrours! seeing Whom you shew,
Which equal shadows worths with shadowed things,' etc.
* * * * *

LXV.

'O eyes! whose glaunces are a silent speach,
In cipherd words, high mysteries disclosing;
Which with a looke, all sciences can teach,
Whose textes to faithfull harts need little glosing;
Witnesse vnworthie I, who in a looke,
Learn'd more by rote, then all the Scribes by book.'

CHARLES GILDON (p. lxiii): False numbers and rhimes are almost through the whole Play; which must confirm any one, that this was one of his first . . . tho' Mr Dryden had once brought Rhiming on the Stage so much into Fashion, that he told us plainly in one of his Prefaces, that we shou'd scarce see a Play take in this age without it, yet as soon as *The Rehearsal* was acted the violent, and unnatural mode vanish'd, and Blank Verse resum'd its place.

(Page 308): Tho' I can't well see why the Author gave this Play this Name, yet since it has past thus long I shall say no more to it, but this, that since it is one of the worst of Shakespeare's Plays, nay I think I may say the very worst, I cannot but think that it is his first, notwithstanding those Arguments, or that Opinion, that has been brought to the contrary. 'Perhaps (says this Author) we are not to look 'for his Beginnings, like those of other Authors, among their least perfect Writings; 'Art had so little, and Nature so large a Share in what he did, that, for ought I 'know, the Performances of his Youth, as they were the most vigorous, and had the 'most fire and strength of Imagination in 'em, were the best. I would not be 'thought by this to mean, that his fancy was so loose and extravagant, as to be Inde-'pendent on the Rule and Government of Judgment; but that what he thought was 'commonly so Great, so justly and rightly Conceiv'd in it self, that it wanted little

'or no Correction, and was immediately approv'd by an impartial Judgment at the 'first sight.' [—Rowe's *Life*, p. vi.]

But since this Gentleman has only given us a supposition of his own, without confirming it with any convincing, or indeed probable Reason; I hope I may be permitted to throw in another *Perhaps* for the Opinion of Mr Dryden, and others without offending him by the Opposition. I agree with him, that we have indeed in our Days seen a young Man start up like a Mushroom in a Night, and surprize the Whim of the Town into a momentary reputation, or at least by a surprizing first Play (as Plays go at this Time) and in all his after Tryals give us not one Line that might supply our Credulity with the least Reason to believe that he wrote the first himself. . . .

But in *Shakespear* we are not considering those Masters of the Stage that glare a little in the Night, but disappear in the Day; but fix'd Stars that always show their unborrowed Light. And here the common Experience is directly against our Author; for all the Poets that have without Controversy been Masters of a great Genius have rose to Excellence by Degrees. . . . Nor can we think but that *Shakespear* was far from his Dotage when he Died at fifty three, and had retir'd some Years from the Stage and writing of Plays. But shou'd we allow what our Author contends for, his Supposition wou'd not hold; for the Play before us and all his most imperfect Plays have the least Fire and Strength of Imagination. . . . All I have said being to justify Mr Dryden and some others, who yet think that we ought to look into *Shakespear's* most imperfect Plays for his first. And this of *Loves Labour's Lost* being perhaps the most defective, I can see no reason why we shou'd not conclude that it is one of his first. For neither the Manners, Sentiments, Diction, Versification, etc. (except in some few places) discover the *Genius* that shines in his other Plays. But tho' this Play be so bad yet there is here and there a Stroak, that persuades us that *Shakespear* wrote it. The Proclamation that Women shou'd lose their Tongues if they approach within a Mile of the Court is a pleasant Penalty. There are but few Words spoken by *Jaquenetta* in the later End of the first Act, and yet the very Soul of a pert Country Lass is perfectly express'd. The several Characters of the King's Companions in the Retreat is [*sic*] very pretty and the Remarks of the Princess very just and fine.

In Malone's *Chronological Order* of the Dates of these Plays *Love's Labour's Lost* is the eighth, with the date of composition as in 1594. His remarks are as follows (*Var. of 1821*, ii, 326):—

Shakespeare's natural disposition leading him, as Dr Johnson has observed, to comedy, it is highly probable that his first *original* dramatic production was of the comic kind; and of his comedies *Love's Labour's Lost* appears to me to bear strong marks of having been one of his earliest essays. The frequent rhymes with which it abounds, of which, in his early performances, he seems to have been extremely fond, its imperfect versification, its artless and desultory dialogue, and the irregularity of the composition, may be all urged in support of this conjecture. [In a footnote, Malone unfolds his reasons for adopting rhymes as a test of chronology. As these reasons are historically interesting, inasmuch as from them, as well as from Roderick's *Remarks*, has been evolved the modern 'verse-test,' they are here given within brackets.—Ed.]

[As this circumstance [*i. e.* the frequency of rhymes] is more than once mentioned, in the course of these observations, it may not be improper to add a few words on the subject of our author's metre. A mixture of rhymes with blank verse,

in the same play, and sometimes in the same scene, is found in almost all his pieces, and is not peculiar to him, being also found in the works of Jonson, and almost all our ancient dramatic writers. It is not, therefore, merely the use of rhymes, mingled with blank verse, but their frequency, that is here urged, as a circumstance which seems to characterize and distinguish our author's earliest performances. In the whole number of pieces which were written antecedent to the year 1600, and which, for the sake of perspicuity, have been called his early compositions, more rhyming couplets are found, than in all the plays composed subsequently to that year, which have been named his late productions. Whether in process of time Shakespeare grew weary of the bondage of rhyme, or whether he became convinced of its impropriety in dramatic dialogue, his neglect of rhyming (for he never wholly disused it) seems to have been gradual. As, therefore, most of his early productions are characterized by the multitude of similar terminations which they exhibit, whenever of two early pieces it is doubtful which preceded the other, I am disposed to believe (other proofs being wanting) that play in which the greater number of rhymes is found, to have been first composed. The plays founded on the story of King Henry VI. do not indeed abound in rhymes; but this probably arose from their being originally constructed by preceding writers.]

Love's Labour's Lost was not entered at Stationers Hall till the 22d of January, 1606–7, but is mentioned by Francis Meres, in his *Wit's Treasury*, in 1598, and was printed in that year. In the title-page of this edition (the oldest hitherto discovered), this piece is said to have been *presented before her highness* [Queen Elizabeth] *the last Christmas* [1597], and to be *newly corrected and augmented*; from which it should seem, either that there had been a former impression, or that the play had been originally represented in a less perfect state, than that in which it appears at present.

I think it probable that our author's first draft of this play was written in or before 1594; and that some additions were made to it between that year and 1597, when it was exhibited before the Queen. One of these additions may have been the passage which seems to allude to *The Metamorphosis of Ajax*, by Sir John Harrington, printed in 1596 [see V, ii, 645]. This, however, is not certain; the quibble may not have originated with Harrington, and may hereafter be found in some more ancient tract.

Don Armado refers to 'the *first* and *second cause*,' etc. Shakespeare seems here to have had in his thoughts Saviolo's treatise *Of Honour and Honourable Quarrels*, 1595. [The *Second Booke* of my copy is dated 1594.—Ed.] This passage also may have been an addition.

Banks's horse had been exhibited in or before 1589, as appears from a story recorded in *Tarleton's Jests*. Tarleton died in 1589.

In this comedy there is more attempt at delineation of character than in either *The Comedy of Errors* or *A Midsummer-Night's Dream*; a circumstance which once inclined me to think that it was written subsequently to both those plays. Biron and Katherine, as Mr Steevens, I think, has observed, are faint prototypes of Benedick and Beatrice. . . .

This play is mentioned in a mean poem entitled *Alba. The Months Minde of a Melancholy Lover* by R[obert] T[ofte], 1598:—

> 'Loves Labor Lost, I once did see a Play,
> 'Ycleped so, so called to my paine,

'VVhich I to heare to my small Ioy did stay,
'Giuing attendance on my froward Dame,
'My misgiuing minde presaging to me Ill,
'Yet was I drawne to see it gainst my Will.

'This *Play* no *Play*, but Plague was vnto me,
'For there I lost the Loue I liked most:
'And what to others seemde a Iest to be,
'I, that (in earnest) found vnto my cost,
'To euery one (saue me) twas *Comicall*,
'Whilst *Tragick* like to me it did befall.

'Each Actor plaid in cunning wise his part,
'But chiefly Those entrapt in *Cupids* snare:
'Yet all was fained, twas not from the hart,
'They seemde to grieue, but yet they felt no care:
'Twas I that Griefe (indeed) did beare in brest,
'The others did but make a show in Iest.' [p. 105, ed. Grosart.]

GEO. CHALMERS (p. 281): There is no satisfactory reason given by the commentators for fixing the epoch of this sketch [that is, the play of which the Qto of 1598 is the 'newly corrected and augmented' copy] in 1594, or in any other year. It is merely thought probable by them, that the first draft of this play was written in, or *before* 1594. The fifth Act of this very early drama opens with that 'finished representation 'of colloquial excellence,' which was so emphatically mentioned by the late Dr Johnson: 'I praise God,' says Nathaniel to Holofernes, 'your reasons at dinner 'were [*sic*] sharp and sententious; pleasant without scurrility; witty without affecta-'tion; and audacious without impudency; learned without opinion; and strange 'without hurry [*sic*].' But none of the commentators seem to have adverted that the outline of this representation was borrowed from Sidney. In the *Arcadia*, which was first published in 1590, speaking of the fair Parthenia, of whom Sidney says, 'that which made her *fairenesse* much the *fairer*, was, that it was but a *faire* Em-'bassador of a most *faire* mind, full of wit, and a wit which delighted more to iudge 'it selfe, then to shew it selfe: her speech being as rare as precious; her *silence with-'out sullennesse; her modestie without affectation; her shamefastnesse without igno-'rance.*' [Lib. I, p. 17, ed. 1598.] Here, then, was the original, in 1590, from which Shakespeare copied in 1592.

In the fifth Act, we may perceive much of Muscovy, and Muscovites; of Russia, and Russians. Warburton has well remarked, without stating, any document for his assumption, 'that the settling of commerce in Russia was, at that time, a matter that 'much engrossed the concern, and *conversation* of the public.' This conversation, and that concern, engaged the attention of the court, and city, most particularly in 1590, and 1591. See Hackluyt, 1598, i, 498–9.

JOSEPH HUNTER (i, 259) concludes that 'this play was written before 1596.'

N. DRAKE (ii, 289) prefers the date, originally adopted by Malone, but afterward discarded, namely 1591. This first sketch, 'whether printed or merely performed, 'we conceive to have been one of the pieces alluded to by Greene, in 1592, when he

'accuses Shakespeares of being "an absolute Johannes fac-totum" of the stage, *pri-*
'*marily* and *principally* from its mode of execution, which betrays the earliness of its
'source in the strongest manner; *secondarily*, that, like *Pericles*, it occasionally copies
'the language of the *Arcadia*, then with all the attractive *novelty* of its reputation in
'full bloom, and *thirdly* the allusions to the Muscovites.'

In 1829, LUDWIG TIECK wrote a 'novelette' called *Der Dichter und sein Freund*, wherein he set forth, in his attractive style, the early career of Shakespeare. About the three or four facts, which constitute our sole knowledge of Shakespeare's life, Tieck wove a romance which represented the young poet as driven from Stratford by the harsh treatment of his parents coupled with the insufferable vulgarity of his overfed, boorish wife. For some years he worked as a copyist to a lawyer, employing his leisure in writing for the theatre. Thus he produced his first play, *Mucedorus*, followed by *The London Prodigal*, and the others (now known as the 'Spurious Plays') which are printed in the Third Folio, until he achieved a wonderful success with *Henry the Sixth* and *Romeo and Juliet*. His devoted friend and admirer, the Earl of Southampton, effects a reconciliation in Stratford between Shakespeare and his parents. On his return to London, Shakespeare wrote *Love's Labour's Lost*, presumably about 1592–4. With the rest of the story we are not concerned; it is sufficient to add that in it Shakespeare falls a victim to the dark lady of the *Sonnets*, a distant blood-relation, and that his treacherous friend is Southampton. The friendship, broken by a disclosure, is finally renewed amid profuse and prolonged weeping on the part of both, together with the assurance from the Earl that he had for ever parted from the siren, a pledge somewhat superfluous inasmuch as almost in the same breath he tells 'Willy' that after a night in Paris of fast and furious dancing she had suddenly died. The story is written, of course, in the style of nigh a hundred years ago, but none the less, it has, for me at least, much charm.—ED.

KNIGHT (*Introductory Notice*, p. 75) discards all *extrinsic* evidence, and asserts that 'there is nothing whatever to disprove the theory which we endeavoured to 'establish in the Introductory Notice to *The Two Gentlemen of Verona*,—that *Love's* '*Labour's Lost* was one of the plays produced by Shakspere about 1589, when, being 'only twenty-five years of age, he was a joint-proprietor of the Blackfriars theatre. 'The *intrinsic* evidence appears to us entirely to support this opinion. . . . The 'action of the comedy, and the higher actors, are the creations of one who was im-'bued with the romantic spirit of the middle ages,—who was conversant with their '"Courts of Love." . . . With these materials and out of his own "imaginative self-'position" might Shakespeare have readily produced the King and Princess, the 'lords and ladies of this comedy;—and he might have caught the tone of the Court 'of Elizabeth,—the wit, the play upon words, the forced attempt to say and do clever 'things,—without any actual contact with the society which was accessible to him 'after his fame conferred distinction even upon the highest and most accomplished 'patron. The more ludicrous characters of the drama were unquestionably within 'the range of "a school-boy's observation."'

COLLIER (ed. i): In his course of lectures delivered in 1818, Coleridge was so convinced [that this comedy was one of Shakespeare's earliest productions for the stage] that he said, 'the internal evidence was indisputable.' . . . The only objection to this theory is, that at the time *Love's Labour's Lost* was composed, the author seems

to have been acquainted in some degree with the nature of the Italian comic performances; but this acquaintance he might have acquired comparatively early in life. The character of Armado is that of a Spanish braggart, very much such a personage as was common on the Italian stage, and figures in *Gl' Ingannati* [see *Twelfth Night*] under the name of Giglio; in the same comedy we have *M. Piero Pedante*, a not unusual character in pieces of that description. . . . It is vain to attempt to fix with any degree of precision the date when *Love's Labour's Lost* came from the author's pen. It is very certain that Biron and Rosaline are early sketches of two characters to which Shakespeare subsequently gave greater force and effect—Benedick and Beatrice; but this only shows, what cannot be doubted, that *Love's Labour's Lost* was anterior in composition to *Much Ado about Nothing*. . . . 'This last Christmas' [on the title-page of the Qto] probably meant Christmas 1598. . . . It seems likely that the comedy had been written six or even eight years before, that it was revived in 1598, with certain corrections and augmentations for performance before the Queen; and this circumstance may have led to its publication immediately afterwards.

STAUNTON (*Preliminary Notice*, p. 67, 1857): Like *The Two Gentlemen of Verona*, *Love's Labour's Lost* bears unmistakeable traces of Shakespeare's earliest style. We find in both, the same fluency and sweetness of measure, the same frequency of rhymes, the same laborious addiction to quibbling, repartees, and doggerel verse, and in both it is observable that depth of characterisation is altogether subordinate to elegance and sprightliness of dialogue. In the former, however, the wit and fancy of the poet are infinitely more subdued; the events are within the range of probability; and the humour, for the most part, is confined to the inferior personages of the story. But *Love's Labour's Lost* is an extravaganza for *Le bon Roi*, René, and the Court of Provence. . . . We do not despair, however, of the first draft, like the *Hamlet* of 1603, turning up some day, and in the meantime shall not be far wrong if we assign its production to a period somewhere between 1587 and 1591.

R. G. WHITE (*Introduction*, p. 345, ed. i, 1858): This correction and augmentation [set forth on the title-page of the Qto] diminished the amount of internal evidence as to the early writing of the play in its original form; for it cannot be doubted that Shakespeare applied the knife to those parts which bore most unmistakeable marks of youth and inexperience, and that what he added was, in style at least, worthy of him in his thirty-fifth year. . . . But had there been an edition previous to this correction, its date would hardly reach back to that of the production of the comedy, which was probably not later than 1588.

The reasons for believing it to be the earliest of its author's entirely original plays are,—the unfitness of the subject for dramatic treatment, and the want of experience shown in the conduct of the plot and arrangement of stage effect; in both which points it is much inferior to either *The Two Gentlemen of Verona* or *The Comedy of Errors*, one of which must be its rival for the honour of being Shakespeare's maiden effort as dramatic author:—the purely external and verbal character of the faults and foibles at which its satire is aimed, even in its very title; which are just such as would excite the spleen of a very young man who to genius added common sense, and who had just commenced a literary career:—the fact that when Shakespeare was from twenty to twenty-five years old, the affectation in speech known as Euphuism was at its height; *Euphues and his England* having been published in 1580:—the inferiority of all the characters in strong original traits, even to

those of *The Two Gentlemen of Verona* or *The Comedy of Errors*; Armado alone having a clear and well-defined individuality, and his figure, though deftly drawn, being somewhat commonplace in kind for Shakespeare, while Birone, Rosaline, and Dull are rather germs of characters than characters . . . and, last not least, as it appears to me, in the innovating omission of a professed Fool's or Jester's part from the list of dramatis personæ; for it is ever the ambitious way of youthful genius to aim at novelty of form in its first essays, while yet in treatment it falls unconsciously into a vein of reminiscence; afterward it is apt to return to established forms, and to show originality in treatment. So Shakespeare, on the rebound (for *Love's Labour's Lost*, it is safe to say, was never popular), put two Fools into both *The Two Gentlemen of Verona* and *The Comedy of Errors*; and afterward, in nearly all his comedies, and even in some of his grandest Tragedies, he introduced this character, so essential to the enjoyment of a large part of the audience for which he wrote; asserting his plastic power over his own genius by moulding his wit, his humour, his pathos, and his wisdom into forms which find fit utterance beneath the Jester's cap and chime with the tinkle of his bells.

DYCE (ed. ii): This play was unquestionably written by Shakespeare not long after he commenced his career as a dramatist; but its exact date is uncertain. . . . Tofte mentions it [see Malone's note, *supra*] in terms which indicate that considerable time had elapsed since he saw it acted.

W. A. B. HERTZBERG (*Introduction* to *Translation*, 1869, p. 258): As additional proofs of a comparatively early date for the composition of this drama, the peculiarities of the versification have been properly brought into requisition, namely: the predominance of rhymed lines, especially of the alternate rhymes in the dialogue and of the so-called doggerel. But on the present occasion, however, I add another characteristic which has been lately and successfully applied in the determination of the dates of Shakespeare's plays, namely: the proportion of the masculine and the feminine endings of the five-foot iambics. The force of this proof will be, of course, diminished in the present play through the small number unrhymed lines, whereof there are, according to my counting, only 486 in all. Of these there are 15 with feminine endings, therefore 3%. Possibly, in another play we should have to be cautious in extending the enumeration to the rhymed five-foot lines, inasmuch as in English rhymes are naturally masculine, and it might accordingly seem as though we had unfairly weighted the scale in favour of masculine endings. In the present case, however, this precaution does not concern us. For, in the sum total of five-foot iambic lines, there are, out of 1507, 66 feminine endings, that is 4·37%. Let me remark that I have counted as masculine: *spirit* (thrice), *power* (twice), *received*, *loved*, *Navarre* (the old texts spell it *Navar*), and in V, ii, 825, I read *dull* instead of 'double.' A comparison with the dramas, specified in the *Introduction* to *Henry VIII.* (p. 5), reveals the following noteworthy advance in the use by Shakespeare of feminine endings:—*Love's Labour's Lost* 4%; *King John* 6%; *Richard III.* 17%; *Othello* 28%; *Cymbeline*, 30%; *Henry VIII.* 37%. Indeed, I believe that we may venture to assume that, in this respect, the present play, which is throughout distinguished by its careful versification, is surpassed by no other. *The Two Gentlemen of Verona*, to which all critics ascribe a very early date of composition, contains 222 feminine endings out of 1476 five-foot lines, that is 15%. *Titus Andronicus*, clearly Shakespeare's earliest play, contains 150 out of 2473,

that is 5% ; nay, in the first act there are only 12 out 495 verses, that is 2½%. This result may, in part, find its explanation in Ulrici's remark that the finer, formal finish of the present play may be due to the later revision by the poet himself; but only on the hypothesis that it is *the nature of the subject* itself (which ought to display, among personages of high rank, the choicest models of formal address) that led Shakespeare, precisely here, to attach importance to the exact form of the verse in a certain direction to which, later, he gave, notoriously less and less attention. . . .

Whence it appears that the date of composition must be the beginning of the ninth decade, perhaps the very year 1590 itself.

A. W. WARD (i, 372): The peculiarities, not to say crudities, of its versification make it impossible to assign it to a much later date [than 1590].

F. J. FURNIVALL (*Introduction* to *The Leopold Shakspere*, p. xxii, 1877): Looking then to the metrical facts, that *Love's Labour's Lost* has twice as many rhymed lines as blank-verse ones (1 to ·58), that it has only one run-on line in 18·14, only 9 extra-syllable blank-verse lines; that it has, in the dialogue, 8-line stanzas (I, i), several 6-line stanzas (*ab, ab, ce*: IV, i, iii), and in Act IV, sc. iii, 236–307, no less than 17 consecutive 4-line verses of alternate rymes (*ab, ab*), etc., with much 1-line (short, and long) antithetic talk; that it has 194 doggrel lines of different measures, and only 1 Alexandrine (6-measure with a pause at the 3rd); that it has hardly any plot; that it is cram-full of word-play and chaff, without a bit of pathos till the end, I have no hesitation in picking out this as Shakspere's earliest play. The reason that has induced some critics to put it later is, I believe, that it is much more carefully workt-at and polisht than some of the other early plays. And this is true. But one can understand this in a writer's first venture, especially when, as in the present case, he revisd and enlargd his play in the form in which we now have it, in the Qto. . . . And if the reader will turn to Berowne's speech on the effect of love, in IV, iii, he will find two striking instances of this correction [see IV, iii, 317–322 and 330–337].

IBID. (*Introduction* to Griggs's *Facsimile*, p. xi): No one who has a grasp of Shakspere's developments in metre and characterisation,—the two great tests of the order of his early works at least,—can be satisfied with the date of 1597 or 1594 for the first cast of his *L. L. Lost*, which must be either his first or second original work, and probably about 1590 A. D. *The Comedy of Errors* is the only play which can be earlier. Now as to metre, *L. L. L.* has 1028 rymelines to 597 blank-verse ones, nearly twice as many, 1 to ·58; the *Errors* 380 rymes to 1150 blank, or 1 in 3·02. *L. L. L.* has only 4 per cent. of 11-syllable lines, while the *Errors* has 12·3 per cent. (Hertzberg). *L. L. L.* has as many as 236 alternate-rymes or fours, that is, 1 in 4·78; while the *Errors* has only 64, or 1 in 18 lines. *L. L. L.* has 194 lines of doggerel, or one in every 5·3 lines, while the *Errors* has 109 or 1 in every 10·55; *L. L. L.* has only 1 run-on line in 18·14, while the *Errors* has one in every 10·7. Further, *L. L. L.* has more Sonnets, and more 8- and 6-line stanzas in the dialogue, than the *Errors*. It is more crowded with word-play, and has far less plot (the *Errors* being from Plautus), and less pathos; no shadow of the death-doomd Ægeon grieving and searching for long-lost child and wife is over it from the first. It has the certain sign of early work, the making of the King and his nobles forget their dignity, and roll on the ground guffawing like a lot of

hobadehoys at the rehearsal of their Mask.* This fault it shares with *Midsummer Night's Dream*,—cp. the vulgarities of Hermia and Helena, Greek ladies in name at least, when they quarrel,†—tho its sub-play, with Holofernes wanting to play three Worthies himself besides his own part, must be earlier than Bottom and his desire to play a tyrant, Thisbe, and the lion too.

In characterisation, *L. L. Lost*, as 'corrected and augmented,' has a Rosaline and a Berowne who stand out more vividly than any pair in the *Errors*; but neither of them appeals to the imagination or the feelings like Ægeon does; neither has 'that serious tender love' which Antipholus of Syracuse shows for Luciana. Both plays belong to the earliest group of Shakspere's Comedies, the mistaken-identity, cross-purpose set; but *L. L. Lost* has more the aspect of a first play than the *Errors* has. It is more carefully polisht, it has more Stratford life in it,—countrymen's play, boys'-games ('more sacks to the mill,' and hide and seek, 'all-hid'),—it dwelt more in Shakspere's mind; he recast Berowne and Rosaline into Benedick and Beatrice, he continued Dull's word-mistakes thro almost all his dullards, he paralleld Armado's love for Jaquenetta, by Touchstone's for Audrey, etc. But the metrical facts are those which to me settle the earlierness of *L. L. L.* over the *Errors*. I cannot believe that Shakspere, having written the *Errors* with 1 couplet of ryme in every six lines, and having found how ill adapted ryme was to dramas, would then go and write *L. L. L.* with six times more couplets in it. I cannot believe that he, having written the *Errors* with over 12 per cent. of extra-syllable lines in it, and one run-on line in every 10,—and thereby got increast freedom and ease in expression,—would turn round and deliberately cramp himself again by writing *L. L. L.* with only a third of his extra-syllable, and half his run-on lines, of the earlier play. I cannot believe that in his second play he would two-fold the doggrel, four-fold the alternate rymes, and increase the stanzas of his first play. He wouldn't, in my belief, jump out of the frying-pan into the fire, even to try how he liked it. I conclude then that the first cast of *L. L. Lost* was Shakspere's first genuine play. And if his Second Period began with *King John* in 1595, and the *Merchant* in 1596, and he came to London in 1587 or thereabouts, I suppose *L. L. L.* to have been written in or before 1590, the other First-Period works, of the 5 years 1590–4, being the *Errors*, *Dream*, *Two Gentlemen*; *Romeo and Juliet*, *Venus and Adonis*, and *Lucrece*; *Rich. II*, *Henry VI*, *Rich. III*, and possibly touches of *Titus*.

H. P. Stokes (p. 27): In fixing the year in which *Love's Labour's Lost* first appeared, we must be guided by the allusions mentioned above [the *internal* evidence] and by the general style; and we shall not be far wrong, especially when we remember the date of the publication of the *Arcadia*, in assigning as the date 1591–2.

Halliwell-Phillipps (*Memorandum*, 1879, p. 14): The exact date at which this comedy was written will perhaps never be ascertained. . . . The year 1597, as the date of the composition of the amended drama, agrees very well with all the

* Compare, too, Berowne to Rosaline, in the fudgd ryme that no 'russet yea' can excuse:—'And to begin, Wench,—so God help me! law!—My love to thee is 'sound, *sance* cracke or flaw.'—V, ii, 460, 61.

† Impossible to Shakspere in 1596, when he must have conceivd, and have been embodying, Portia.

external and internal evidences at present accessible. [Page 59.] This comedy was acted before Queen Elizabeth at Whitehall in the Christmas Holidays of 1597, the locality of the performance being ascertained from the following interesting entry in the accounts of the Treasurer of the Chamber for that year,—'to Richard 'Brakenburie, for altering and making readie of soundrie chambers at Whitehall 'against Christmas, and for the plaies, and for making readie in the hall for her 'Majestie, and for altering and hanging of the chambers after Christmas daie, by 'the space of three daies, mense Decembris, 1597, viij. *li.* xiij. *s.* iiij. *d.*'

[May it not be asked, with all deference, in what way this entry identifies *Love's Labour's Lost* as one of the plays thus performed before her Majesty? It is quite possible that the Christmas, referred to on the title-page of the Qto, fell in 1598. —Ed.]

The term 'once,' employed by Tofte, does not mean *formerly*, but merely, as usual in his day, at some time or other. It does nevertheless imply that the representation of the comedy had been witnessed some little time at all events before the publication of his *Alba* in 1598, but the notice, however curious, is of no value in the question of the chronology, as we are left in doubt whether it was the original or the amended play that was seen by him. . . . Malone considered that the [pun on the name Ajax, at V, ii, 645] may 'hereafter be found in some more ancient tract.' If so, of course the allusion is not of much value in the chronological enquiry; but Harrington made the quibble so popular that Shakespeare's reference in all probability was written after the appearance of the *Metamorphosis* in the latter part of 1596, the work having been entered in the *Stationers' Registers* on October 30th in that year.

With reference to the extract from the Revels' Accounts, published by the Shakespeare Society in 1842, it is a most singular circumstance that, although the manuscript Shakespearian entries in the Revels' Book of 1605, now preserved in the Record Office, are unquestionably very modern forgeries, the authentic fact that *Love's Labour's Lost* was twice performed before James the First early in that year is ascertained from the following note taken from a modernised transcript of the audit accounts made for Malone, who died in the year 1812:—'on New Year's Day and Twelfth Day, Loves Labours Lost performed by the King's players.' [See *Othello*, pp. 351–355; *The Tempest*, pp. 280, 295, of this edition, for a full account of these forgeries.]

F. G. Fleay (*Life and Work of Shakespeare*, 1886, p. 102): In November 1589, in consequence of certain players in London handling 'matters of Divinity 'and State without judgement or decorum'—in other words, having the impertinence to suppose that there could be two sides to a question, Mr Tylney, the Master of the Revels, suddenly becomes awake to the danger of allowing such discussions on public stages, and writes to Lord Burleigh that he 'utterly mislikes all 'plays within the city.' Lord Burleigh sends a letter to the Lord Mayor to 'stay' them. The Theater and The Curtain, where the Queen's men and Pembroke's were playing, were *without the city*, so that the Anti-Martinist plays were not interfered with; the Paul's boys were for the nonce not regarded as a company of players; so that the Mayor could only 'hear of' the Admiral's men, who on admonishment dutifully forebore playing, and Lord Strange's [Shakespeare's company] who departed contemptuously, 'went to the Cross-Keys and played that afternoon to 'the great offence of the better sort, that knew they were prohibited.' The Mayor then 'committed two of the players to one of the compters.' These players, how-

ever, gained their end, for all plays on either side of the controversy were forthwith suppressed, and commissioners were appointed to examine and licence all plays thenceforth 'in and about' the city played by any players 'whose servants soever 'they be.' It is pleasing to find Shakespeare's company acting in so spirited a manner in defence of free thought and free speech; it would be more pleasing to be able to identify him personally as the chief leader in the movement. And this I believe he was. The play of *Love's Labour's Lost*, in spite of great alteration in 1597, is undoubtedly in the main the earliest example left us of Shakespeare's work; and the characters in the underplot agree so singularly, even in the play as we have it, with the anti-Martinist writers in their personal peculiarities that I have little doubt that this play was the one performed in November 1589. If the absence of matter of State be objected, I reply that it would be easy for malice to represent the loss of Love's labour in the main plot as a satire on the love's labour in vain of Alençon for Elizabeth. We must also remember that it is most likely that for some years at the beginning of his career, Shakespeare wrote in conjunction with other men, and that in those that were revived by him at a later date their work was replaced by his own. In the case of the present play, as the revision was for a Court performance, we may be sure that great care would be taken to expunge all offensive matter; the only ground for surprise is that enough indications remain to enable us to identify the characters at all.

(Page 202): This was undoubtedly the earliest of Shakespeare's plays that has come down to us, and was only retouched somewhat hurriedly for the Court performance. The date of the original production cannot well be put later than 1589. [See note on IV, ii, 1, where Fleay's explanation will be found of the confusion of names, etc. In his *English Drama* (ii, 182) Fleay in speaking of the first Qto, says, 'this is the first appearance of Shakespeare's name on a play title-page. Until 'a Court version of a play of his was issued he kept his anonymity.' Every student of our dramatic literature is under such deep and ineffaceable obligations to Fleay that it seems ungracious to criticise any assertion he may make. But the foregoing remark of his is unintelligible except on the supposition that Shakespeare personally supervised the printing of the Quartos, which we have always been assured were 'stolen and surreptitious.' Furthermore, only three Quartos bear a date earlier than 1598: *Romeo and Juliet*, *Richard the Second*, and *Richard the Third*, all issued in 1597.—Ed.]

William Winter (*Daly*, *Prompter's Copy*, 1891, p. 6): There is no immaturity in the mental substance of this piece, in its drift of thought, in its conviction that no artificial scheme of frigid self-denial can withstand the purposes of Nature. 'Young blood will but obey an old decree.' The immaturity is mostly in the style, and it is shown in the frequency of rhymed passages, in the capricious mutations of the verse, and in the florid metaphor and the tumultuous sentiment. When completely formed the style of Shakespeare, while possessing the flexibility of the finest-tempered steel, possesses also its uniform solidity and strength. Throughout much of the language of this comedy there is a lack of the power of self-knowledge and self-restraint. Parts of the text are, indeed, full of sinew and tremulous with intellectual vitality. . . . Yet parts of the text are diffuse and strained, and in the contemplation of these the best Shakespeare scholars agree that the first draft of the comedy must have been written when the author was a youth. This view is confirmed by the fact that it is at once sentimental and satirical; that it deals with that

extremely ambitious theme, the conduct of life; that it assails conventional affectations; and that it is reformatory in spirit and would set matters right. That kind of zeal belongs to the spring-time of the human mind, and it seldom endures.

Dr G. SARRAZIN (*Jahrbuch*, xxix, xxx, 1894, p. 92) gives a number of passages in *Love's Labour's Lost*, whereto parallels in style are to be found in *Richard the Third* and *Rape of Lucrece*. Sometimes the parallelism extends to the thought and even to the words, as thus:—

'A sweeter and a lovelier gentleman,
Framed in the *prodigality of nature*,
Young, valiant, wise, and, no doubt, right royal,
The spacious world cannot again afford.'—*Rich. III.*: I, ii, 243.

and thus:—

'Be now as *prodigall* of all deare grace
As *Nature* was in making Graces dear
When she did starve *the general world* beside,
And *prodigally* gave them all to you.'—*L. L. L.* II, i, 12.

Or *Rich. III.*: IV, iv, 358:—

'An honest tale speeds best being plainly told'

compared with, 'Honest plain words best pierce the ears of grief.'—*L. L. L.* V, ii, 826.

Again, the following from *Lucrece*:—

'So, so,' quoth he, 'these lets attend the time,
Like little frosts that sometime threat the spring,
To add a more rejoicing to the prime,
And give the sneaped birds more cause to sing.'—l. 330.

compared with this from *L. L. L.* I, i, 110:—

Ferd. Berowne is like an envious sneaping frost
That bites the first born infants of the spring.
Ber. Well, say I am, why should proud summer boast
Before the birds have any cause to sing?

SARRAZIN gives many more examples, but the foregoing are sufficient, I think, to indicate his purpose. It is, therefore, from these echoes, as I think they should be called, of both *Lucrece* and *Richard the Third*, that he decides positively on 1593 as the date of composition of *Love's Labour's Lost*. He returns again to the subject in vol. xxxi, p. 200, *op. cit.*, in connection with the source of the plot, and with the same result as to the date. For a third time, he discusses the question in vol. xxxii, p. 149, in dealing with the chronology of Shakespeare's *Poems*, and again he names the same date.

SIDNEY LEE (*A Life*, etc., p. 50): To *Love's Labour's Lost* may reasonably be assigned priority in point of time of all Shakespeare's dramatic productions. Internal evidence alone indicates the date of composition, and proves that it was an early effort; but the subject-matter suggests that its author had already enjoyed extended opportunities of surveying London life and manners, such as were hardly open to him in the very first years of his settlement in the metropolis.

W. J. COURTHOPE (iv, 83): Since all the characteristics of Lyly's style are carried in *Love's Labour's Lost* to a very high point of development, it is reasonable

to suppose that it was written after the *Comedy of Errors*; on the other hand as, like that play, it contains passages in the lumbering metre of the Moralities, it may be set down as anterior to *A Midsummer Night's Dream*, in which this style completely disappears.

[There is none of Shakespeare's plays wherein more echoes of the *Sonnets* are to be heard than in *Love's Labour's Lost*. Very many of these have been noted by Dr C. F. McClumpha (*Modern Language Notes*, June, 1900), and he is led to the conclusion that the great similarity between the *Sonnets* and the play in turns of thought and expression, in phrases and conceits, leads to a belief in a correspondence, as regards time of composition, closer than is generally accepted. A majority of his parallels are here given, in many of them the relationship is faint, but their cumulative force is noteworthy; again many of them have been noted by others in the commentary on the text in the present volume. The numbering of the lines has been adapted to the text of the Folio :—]

Many passages might be cited in which the chief conceit is the confusion of the other senses with eyesight through the magical influence of love.

Sonnet xxiv. 'Mine eyes have drawn thy shape, and thine for me
Are windows to my breast.'

L. L. L., V, ii, 914. 'Behold the window of mine heart, mine eye'

The power of the eye to create strange shapes and monsters is touched upon in *Sonnet* cxiv:

'Or whether shall I say, mine eye saith true,
And that your love taught it this alchemy,
To make of monsters and things indigest
Such cherubims as your sweet self resemble,
Creating every bad a perfect best,
As fast as objects to his beams assemble?'

Compare *L. L. L.*, V, ii, 832:

'As love is full of unbefitting strains,
All wanton as a child, skipping and vain,
Form'd by the eye, and, therefore, like the eye,
Full of strange shapes, of habits, and of forms.'

In reference to 'the Dark Lady,' the two most often cited passages are the following :—

Sonnet cxxvii :—'In the old age black was not counted fair,
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slander'd with a bastard shame;
For since each hand hath put on nature's power,
Fairing the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.
Therefore my mistress' brows are raven black,
Her eyes so suited, and they mourners seem
As such who, not born fair, no beauty lack,
Slandering creation with a false esteem;
Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so.'

In *L. L. L.* it is principally the tilt between Biron and his friends over the black

complexion of Rosaline that reveals the same characteristics and also attempts to establish a new standard of beauty. The king sportively says; IV, iii, 271:—

'O paradox! Black is the badge of hell,
The hue of dungeons, and the shade of night;
And beauty's crest becomes the heavens well.'

Biron's answer accords with the *Sonnet* just quoted in full. He replies, IV, iii, 274–282. Other plays on fairness and blackness may be cited:—

Sonnet cxxxii. 'Then will I swear beauty herself is black,
And they all foul that thy complexion lack.'

L. L. L., IV, iii, 268. 'That I may swear beauty doth but lack,
If that she learn not of her eye to look;
No face is fair that is not full so black.'

and *Sonnet* cxxxi. 'Thy black is fairest in my judgement's place.'

Sonnet xxi. 'So is it not with me as with that Muse
Stirr'd by a painted beauty to his verse.'

L. L. L., II, i, 16. '. . . my beauty though but mean,
Needs not the painted flourish of your praise.'

Sonnet lxii. 'But when my glass shows me myself indeed, . . .
Painting my age with beauty of thy days.'

L. L. L., IV, i, 20. '. . . Nay, never paint me now;
Where fair is not, praise cannot mend the brow.
Here, good my glass, take this for telling true.'

Sonnet ci. 'Truth needs no colour, with his colour fix'd;
Beauty no pencil, beauty's truth to lay.'

Sonnet cxxvii. 'Fairing the foul with art's false borrow'd face.'

Sonnet cxxxvii. 'To put fair truth upon so foul a face.'

L. L. L., IV, i, 23. 'Fair payment for foul words is more than due.'

L. L. L., IV, i, 27. 'A giving hand, though foul shall have fair praise.'

Sonnet liv. 'When summer's breath their masked buds discloses.'

L. L. L., V, ii, 332. 'Fair ladies mask'd are roses in their bud.'

Sonnet cii. 'That love is merchandized whose rich esteeming
The owner's tongue doth publish every where.'

L. L. L., II, i, 18. 'Beauty is bought by judgement of the eye
Not utter'd by base sale of chapmen's tongues.'

Sonnet lxxii. 'O, lest your true love may seem false in this,
That you for love speak well of me untrue.'

L. L. L. I, ii, 163. 'And how can that be true love which is falsely attempted?'

Sonnet xix. 'Devouring Time, blunt thou,' etc.

L. L. L., I, i, 9. 'spite of cormorant devouring Time.'

Sonnet lvii. 'Nor dare I chide the world-without end hour.'

L. L. L., V, ii, 863. '. . . A time, methinks, too short
To make a world-without-end bargain in.'

Sonnet lxxviii. 'And arts with thy sweet graces graced be.'

L. L. L., V, ii, 359. 'Have not the grace to grace it with such show.'

Sonnet xcvi. 'Both grace and faults are loved of more or less
Thou makest faults graces that to thee resort.'

L. L. L., V, ii, 848. 'And even that falsehood, in itself a sin,
Thus purifies itself and turns to grace.'

Sonnet lxxviii. 'And given grace a double majesty.'

L. L. L., I, i, 147. 'A maid of grace and complete majesty.'
Sonnet cxxviii. 'To kiss the tender inward of thy hand.'
L. L. L., V, ii, 881. 'And, by this virgin palm, now kissing thine.'
Sonnet xxii. '. . . my heart
Which in thy breast doth live, as thine in me.'
L. L. L., V, ii, 991. 'Hence ever then my heart is in thy breast.'
Sonnet xxi. 'I will not praise that purpose not to sell.'
L. L. L., IV, iii, 257. 'To things of sale a seller's praise belongs.'
Sonnet cxlvii. 'Past cure I am, now reason is past care.'
L. L. L., V, ii, 29. 'Great reason; for past cure is still past care.'

[The foregoing examples do not exhaust Professor McClumpha's list. Those have been selected where the parallelism seemed most marked.—ED.] We have collected many phrases in which the key-word, not a common word, strikes a peculiar tone and suggests a certain likeness or harmony of thought in the writer's mind when composing the *Sonnets* and the play. These are unusual words and give tone to the thought. For the sake of brevity a list of these words is here given, without quoting the passages wherefrom they are taken. They occur both in the *Sonnets* and the play, often surrounded with much the same expressions:—

forlorn	work	stain
intituled	cross	both twain
gaudy	fury	sport
new-fangled	new-fired	infection
pent up	authority	compiled
saucy	rhetoric	profound
critic	eternity	light (*in weight*)
youth	maladies	adjunct
transgression	blot	aspect
salve	dote	idolatry
society	melancholy	star.

The guess is here ventured that the *Sonnets* are not far removed in point of time from the composition of *Love's Labour's Lost.*

RECAPITULATION:—

MALONE	1594
CHALMERS	1592
HUNTER	1596
DRAKE	(Malone's first date.) 1591
TIECK	1592–4
KNIGHT	1589
COLLIER, STOKES	1591–2
STAUNTON	1587–1591
R. G. WHITE	probably not later than 1588
DYCE	not long after commencement of career as dramatist.
HERTZBERG, WARD, FURNIVALL	? 1590
HALLIWELL	after 1596
FLEAY	performed November, 1589
SARRAZIN	1593
SIDNEY LEE	earliest of all Sh.'s dramas.
COURTHOPE	after *Com. of Err.* and before *Mid. N. D.*

SOURCE OF THE PLOT

DOUCE (i. 247) thought it probable that at some future time it would be discovered that 'this play was borrowed from a French novel. The *dramatis personæ* 'in a great measure demonstrate this, as well as a palpable Gallicism in IV, i, 63, namely, the terming a *letter* a "capon."'

STEEVENS: I have not hitherto discovered any novel on which this comedy appears to have been founded; and yet the story of it has most of the features of an ancient romance.

COLLIER (ed. i): It is not at all impossible that Shakespeare found some corresponding incidents in an Italian play. However, after a long search, I have not met with any such production, although, if used by Shakespeare, it most likely came into this country in a printed form.

HALLIWELL believes that the characters of the Pedant and the Braggart suggest an Italian, rather than a French, drama as the source.

HUNTER (i. 256): It has escaped the notice of all commentators and editors, old, middle, and new, that the story of this play is made to arise out of an event in the genuine history of the relations between the kings of France and Navarre. The following passage will be found in the *Chronicles* of Monstrelet:—'Charles king 'of Navarre came to Paris to wait on the king. He negotiated so successfully with 'the King and Privy Council that he obtained a gift of the castle of Nemours, with 'some of its dependent castle-wicks, which territory was made a duchy. He in-'stantly did homage for it, and at the same time surrendered to the king the castle 'of Cherburgh, the county of Evereux, and all other lordships he possessed within 'the kingdom of France, renouncing all claims or profits in them to the King and to 'his successors, on condition that with the duchy of Nemours the King of France 'engaged to pay him two hundred thousand gold crowns of the coin of the King 'our Lord.'—*Translated by* Thomas Johnes, Esquire, 1810, i, 108.

The contract about the two hundred thousand crowns forms the link by which the story of this drama is connected with a real historical transaction. The poet, or the inventor of the story, whom the poet follows, represents Ferdinand, who is become king of Navarre by the death of Charles, who is called his father, which is at variance with history, challenging the payment of one half of this sum, and insinuating even (but the passage is a little obscure) that no part of the two hundred thousand crowns had been paid [II, i, 136–142]. The claim is disputed on the part of France [II, i, 169–171], and it is for the purpose of settling this disputed account that the Princess of France goes in embassy to the court of Navarre, whence arise all the pleasant embarrassments of the principal portion of the whole plot.

Whether such disputes did really occur, and whether there was ever any embassy either by a Princess (which is not likely to have been the case), or by any other person, for the purpose of composing them, is wholly immaterial; for suppose that the embassy was a part of genuine history, we soon drop all that is historical, and enter on what is only an agreeable fiction. It is sufficient to show that the link exists; that, unlike in this to most of the romantic dramas, there is a little germ of historic truth in *Love Labours Lost*, [Hunter believed this to be the true title] just as there is

in *Love Labours Won* or *The Tempest*, [Hunter believed that this lost play of Shakespeare is to be found in *The Tempest*], marking them as twin plays, whose originals are to be sought in one and the same volume; a book of romances, in which the stories are slightly connected with the real facts and personages of history. [Hunter afterward (ii, 344) 'ventured to hint' that Cinthio was 'the probable author of the 'stories on which *The Tempest* and *Love Labours Lost* are founded. And for this 'reason: Shakespeare took the story from Cinthio which he has wrought up into 'the play of *Othello*, and that story has a certain relation to the facts of authentic 'history, similar to the relation which exists between the stories of the two comedies 'just named and the facts of genuine history.']

The King of Navarre, to whom the King of France undertook to pay the two hundred thousand crowns, died in 1425, and, as the action of the play took place not long after, the time of it may be fixed to the year 1427, or very near that period.

[Hunter (p. 260) quotes the king's description of Armado, who 'For interim of 'our studies' 'shall relate In high-born words the worth of many a knight, From 'tawny Spain, lost in the world's debate,' and asks 'where is the fulfilment of 'this beautiful promise.' He then goes on to say that 'the non-fulfilment of the 'expectation which these words raise is one proof that in this play Shakespeare was 'working on a story formed for him, not inventing one for himself; and this is 'further proved, so that there can be no doubt in the world about it, by the long 'speech of Ferdinand, in which the poet endeavours to express in verse what is 'more befitting for prose,—the intractable matter of a money account.' This remark of Hunter is given in a note on I, i, 183, and intentionally repeated here.]

An Anonymous Contributor, 'C.,' to *Notes and Queries* (III. iii, 124, 1863) calls attention to the following passage, in Sidney's *Defence of Poesie*, where, so he says, the rules laid down seem to have been obeyed in *Love's Labour's Lost*:—'I 'speake to this purpose, that all the end of the comicall part, be not vpon such 'scornful matters as stir laughter only, but mixe with it that delightfull teaching, 'which is the end of *Poesie*. . . . For what is it to make folkes gape at a wretched 'begger, and a beggerly Clowne? . . . But rather a busie louing Courtier, & a 'heartlesse threatning *Thraso*; a selfe-wise seeming schoole-master; a wrie trans-'formed Trauailer; these if we saw walke in stage names, which we play naturally, 'therein were delightfull laughter, and teaching delightfulnesse.'—p. 515, ed. 1598. [It is impossible for this passage to have had any influence on Shakespeare's play, if the date of the composition of the play be, as has been assumed, 1590–1. *The Defence of Poesie* was first printed in 1595.—Ed.]

W. A. B. Hertzberg (*Introduction* to *Translation*, 1869, p. 259): Douce's conjecture that the substance of the plot had been taken from a French source, not only lacks all foundation but is to be emphatically rejected. Never would a Frenchman have ignored all the actual relations of an adjoining country and its relations to his own, never could he have constructed a story out of purely imaginary elements which would have contradicted to an equal degree the historical traditions of France and Navarre. Least likely of all would he have represented as his main plot a political bargain (the pawning of 'a part of Aquitaine') which was far from flattering to the national sensibilities of his countrymen. Had such a transaction ever occurred (as it never did occur) he would never have brought it forward; far less would he have *devised* it, and for a purpose, forsooth, for which there were at

hand a hundred other incidents more honourable to France. I attach no weight to the fact that there never was a King Ferdinand of Navarre. I hold it for far more possible that in devising the present fable there were mingled reminiscences of the royal poet Thibault and his love's labour lost for the fair Blanche of Castile;* furthermore, I hold it as possible that with these there might also have been blended the image of the last King of Navarre, Jean d'Albret,† who indulged in, and fostered, art and learning. But in the presentation of these national characters a Frenchman would have retained more historical elements, or at least they would have been enveloped in fictions which would have appeared plausible to a French reader. But completely to evade the actual moment and all the historical colouring essential to it,—only to retain the ideal germ of those reminiscences and out of his characters to make personages broadly possible, historically impossible,—this could be done only by a foreigner, by one, indeed, to whom the national character of the French was perfectly familiar; while, on the other hand, the trivial and intricate details of Spanish history were to him as unfamiliar as to the rest of his countrymen. Wherefore, not for a minute do I doubt that, this time, Shakespeare was the sole inventor of the unusually simple plot of the present comedy. Its ideal aim was to him far and away the main object, and to attain this he found abundant material and incitement in his own national surroundings.

(Page 262): If we should inquire, however, why Shakespeare selected Navarre as the scene of action, several reasons, I think, present themselves. At the first glance, it is clear that for his play, which is almost an idyll, he needed restricted conditions. But Italy would have offered him enough of these. Indeed, it seems as though, before all other places, Shakespeare's thoughts must have been turned thither, where the artistic culture was renowned of many a princely family, under whose patronage the renaissance unfolded itself in the strength of its youth. Why did he not select the court of *Este* in *Ferrara*? I will not repress the thought that there is an echo of this name in the sound of '*Navarra*.' As the scene of his purely imaginary creations, exclusively devised to serve an ideal purpose, he could not make use of Ferrara, a spot universally celebrated, and consecrated and illuminated by history. On the other hand, Navarre was itself an imaginary country, so to speak, which, in point of fact, ever since the armistice of 1513, did not exist as an independent state, and whose King, precisely in Shakespeare's day, occupied a position so prominent and fateful for the whole protestant world; a sovereign, and yet a

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* See André Favin: *Histoire de Navarre*, Paris, 1602, p. 298: Ce Prince—fut fort docte et bien versé aux sciences liberalles esquelles il ce delecta merveilleusement. His confession in regard to Blanche, whom he had extolled in fiery song, vividly recalls similar effusions which Shakespeare puts into the mouth of his King of Navarre: Par foy, Madame, mon cœur mon corps et toute ma terre est à votre commandement ne n'est rien qui vous peust plaire, que ce ne fisse volontiers,—and the gentle but decided way in which Blanche refuses him recalls the bearing of the Princess in our play: Non obstant toutes ses amoureuses poursuites il eut commandement de la Royne Blanche de se retirer de la Cour d' *oublier ces folies* et de revenir en son bon sens ce qui le fit retirer en Navarre. *Ib.* p. 301.

† Of whom Favin (*op. cit.* p. 677) tells us: Prince tellement adonné à l'étude des bonnes lettres qu' il rechercha curieusement de tous costez les bons livres dont il avoit enrichy deux fameuses et renommees Bibliotheques l' une à Hortez en Bearn et l'autre à Olite en Navarre.

French subject, who barely escaped a criminal trial in Paris; a king of shadows, who could not win back the country and yet displayed power enough to gain for himself the finest throne in Christendom. In point of fact, the very complicated relations of the little twin kingdoms in both corners of the Pyrenees must have become even more indistinct and incomprehensible to foreigners through the brilliant apparition of Henry IV. Assuredly, his English contemporaries knew nothing more of Navarre than that some general interest had been taken in the French wars, that the ruling Houses on both sides had made manifold alliances by intermarriage and that many of its Princes had protected, fostered, and zealously pursued Art and Learning. In Shakespeare's century, the literary fame of Thibault, Charles of Viana and of Jean d'Albret had been re-awakened by that intelligent Story-teller, Margaret of Orleans,* wife of Henry II. d'Albret († 1549). Add to this, that Navarre was in the neighbourhood of Guienne, that at its court the French language and literature prevailed and the French nobility shone, (Longaville's name was, in fact, closely connected with the royal House, and Biron led English and German troops at the siege of Rouen) and we find material enough for Shakespeare to use in the localisation of his drama. That he knew nothing *more* of the country was a downright advantage for the free movement of the comedy. Let it be added, that just at the beginning of the ninetieth year the name of Navarre possessed for Englishmen an especial interest, inasmuch as after the glorious battle of Ivry (14 March, 1590) Elizabeth herself showed a practical sympathy with the campaigns of Henry IV. and at the commencement of the year 1591 dispatched to him 4000 English auxiliaries under Essex; if we may assume that at that time the name of the King and of his native land was in every one's mouth, then through this external interest we can understand the lucky stroke which Shakespeare made in the choice of Navarre as the scene of his play.

The eminent historian Dr CARO finds certain parallels (*Eng. Studien*, II. band, 1 heft, 1878, s. 141), which he considers noteworthy, between the plots of *The Tempest* and of *The Winter's Tale* and sundry events in Russian history.† If to these plots we are now to add that of *Love's Labour's Lost*, Russian history contemporaneous with Shakespeare may well prove a field of research which has been too long neglected. Caro states that the stipulation of Ivan the Terrible in regard to his bride from Elizabeth's kindred was that she should be big, buxom, and fair; Caro adds a circumstance which could not but have been somewhat embarrassing to Elizabeth as a Queen and a woman, but also startling even as a daughter of Henry the Eighth: at the time of Ivan's first overtures for the hand of Lady Mary, his seventh wife was alive and still sharing his throne. 'In general,' says Caro, 'it is not 'assuming too much to assert that in Shakespeare's time, in England, the interest in 'Russia and in the Russians was as deep and universal as it was in the eighteenth 'century in America and in the Americans. We must verily assume that Shakespeare 'stood wholly aloof from the interests of his time and of his surroundings, if we be-'lieve that he was not stirred by events which moved the crown, the court, and the 'commercial world; and which the advent of Russian merchants to London brought 'directly before his eyes.'

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* Sister of Francis I. erroneously called Margaret of Valois. Vide Favin, *On the Heptemeron*, p. 694.

† See *The Tempest*, p. 348; *The Winter's Tale*, p. 322, of this edition.

SIDNEY LEE (*Gentleman's Magazine*, Oct. 1880, p. 447): In one respect this discovery [by Hunter] seems to have obscured subsequent investigation. The occurrence related by Monstrelet took place before 1425, and it has been thence inferred that the play is intended to represent France of that date. Critics have consequently forborne to examine the play in the light of later French history, and contemporary French politics have never been consulted in connection with it. [This is a matter for surprise inasmuch] as the names of almost all the important characters in *Love's Labour's Lost* are actually identical with contemporary leaders in French politics.

(Page 449): We believe that in the composition of *Love's Labour's Lost* Shakespeare took a slight and amusing story derived from some independent source,—which will, we hope, be before long discovered,—and gave it a new and vital interest by grafting upon it heroes and incidents suggested by the popular sentiment as to French affairs prevailing in London at the time. Apart from the play itself, this view is partially confirmed by two noticeable facts. Firstly, *Love's Labour's Lost* was one of the most popular of Shakespeare's comedies on the Elizabethan stage for some years after its first production; but after the occurrences, chiefly in France, to which we suppose it to refer, had been driven by others from the public mind, the play lost, and has never since regained, its place in popular esteem. Secondly, Shakespeare has elsewhere shown his interest in French politics. . . . In *The Comedy of Errors*, which probably followed *Love's Labour's Lost* at a very brief interval, France is stated to be 'armed and reverted, making war against her heir.' (III, ii, 122.) Likewise Malone, on quite independent grounds, most strenuously maintained that the passage in the *Merchant of Venice* in which Portia compares music to 'the flourish when true subjects bow to a new-crowned monarch,' refers to Navarre's final victory and his coronation as King of France. [Mr LEE hereupon compares the characters in the play with their historic namesakes; his remarks are given in the *Dramatis Personæ*, under the respective names.—ED.]

(Page 453): The leading event of the comedy,—the meeting of the King of Navarre with the Princess of France,—lends itself as readily to a comparison with an actual occurrence of contemporary French history as do the heroes of the play to a comparison with those who played chief part in it. At the end of the year 1586 a very decided attempt had been made to settle the disputes between Navarre and the reigning King. The mediator was a Princess of France,—Catherine de Medici,—who had virtually ruled France for nearly thirty years, and who now acted in behalf of her son, decrepit in mind and body, in much the same way as the Princess in *Love's Labour's Lost* represents her 'decrepit, sick, and bed-rid father.' The historical meeting was a very brilliant one. The most beautiful ladies of the court accompanied their mistress. 'La reine,' we are told, 'qui connoissoit les dispositions de Henri à la galanterie, avoit compté sur elles pour le séduire, et elle avoit fait choix pour la suivre á Saint Bris (where the conference was held) des plus belles personnes de sa cour' (*Sismondi*, xx, 237). This bevy of ladies was known as 'l'escadron volant,' and Davila asserts that Henry was desirous of marrying one of them.* Navarre, however, parted with Catherine and her sirens without bringing their negotiations to a satisfactory decision. . . . There is much probability that the meeting of Navarre and the Princess on the Elizabethan stage was suggested by the

* Davila, *Memoirs of Civil Wars in France*, Trans. London, 1758, i, 521,—where an original account of the interview is given.

well-known interview at Saint Bris. That Shakespeare attempted to depict in the Princess the lineaments of Catherine, we do not for a moment assert.

(Page 455): About 1582 a second Russian ambassador,—Theodore Andreievitch Pissemsky by name,—accompanied by a large suite, arrived in London. He was magnificently received and treated with much honour, but his instructions contained a clause that sent a thrill of horror through the breast of every lady at Elizabeth's court. The Czar had threatened some time previously that no peace could be permanent between the two countries unless it were sealed by a union between the royal houses. The ambassador had, therefore, received orders not to return to Russia without a kinswoman of the Queen to be his master's wife. Pissemsky would listen to no refusal, and the Queen's protests were quite unavailing. At length she selected a bride. She named Lady Mary Hastings, daughter of the Earl of Huntingdon, who was nearly related to her, and thereby satisfied the Czar's condition. In May, 1583, an interview was ordered to take place between her and the Russian envoy and his suite. In order to flatter the Russian's notion of the importance of the occasion, an elaborate ceremonial was arranged. In the gardens of York House, then the residence of the Lord Chancellor, a large pavilion was erected, just under which sat Lady Mary 'attended on with divers great ladies and 'maids of honour.' A number of English noblemen were allowed to witness the proceedings. The Russian arrived with his suite, and was at once brought before her ladyship. 'She put on a stately countenance accordingly;' but the conduct of the strangers was anything but dignified. Pissemsky at first 'cast down his coun-'tenance, fell prostrate to her feet, ran back from her, his face still towards her, she 'and the rest admiring at his manner.' In his own person he said nothing, but he had brought an interpreter with him to address the object of his suit. The speaker declared 'it did suffice him to behold the angel he hoped should be his master's 'spouse; commended her angelic countenance, state, and admirable beauty.' Shortly afterwards the gathering broke up, and was long afterwards remembered as an excellent joke. The lady finally refused to accept the Czar's offer, and the Emperor replied by threatening to come to England and carry her away by force. Happily his death prevented his carrying his threat into execution, but, as if to prevent the incident from fading from the public mind, Lady Hastings was known afterwards as the Empress of Muscovia.* Between this ludicrous scene and the visit of Navarre and his lords disguised as Russians in *Love's Labour's Lost* there are some noticeable points of likeness. Both interviews take place in 'a park before 'a pavilion,' [Is not this a modern stage-direction?—Ed.] and the object of both is to 'advance a love-feat.' The extravagant adulation which Moth is instructed to deliver, corresponds to the interpreter's address. In either case, the ladies have a right to complain '—what fools were here Disguised like Muscovites in shapeless 'gear,' and may well wonder at 'Their shallow shows and prologue vilely penned, 'And their rough carriage so ridiculous.' The general description given of the Russians in the play corresponds so closely with the accounts published in 1591 by Giles Fletcher, one of Elizabeth's envoys, that we are inclined to believe that Shakespeare was acquainted with him (he was John Fletcher's uncle), and either saw the book before its publication or otherwise became acquainted with its contents. Their 'rough carriage' seems an echo of Fletcher's words, 'for the most part they are un-

* Mr Bond's *Preface* to Giles Fletcher's *Of the Russe Commonwealth*, pp. xlviii-lii, and Horsey's *Travels*, p. 196.

'wieldy and inactive withal,' * and Rosaline's remark, 'well-liking wits they have; 'gross gross; fat fat,' seems a reminiscence of the statement 'they are for the most 'part of a large size and of very fleshy bodies, accounting it grace to be somewhat 'gross and burly.' † On the whole, these events and these descriptions seem better able to account for Shakespeare's introduction of the Russians than anything that has been hitherto suggested.

JOHN LYLY

Dr F. LANDMANN (*New Shakespeare Society's Transactions*, 1880–6, p. 241): John Lyly's influence as a dramatic writer upon Shakespere is now universally acknowledged. There is none of all the predecessors of our great poet that was in comedy the master of our great Master in such a degree as the author of *Euphues*. Lyly's nine plays, all written before 1589, were very popular when Shakspere began to write, and it is to them that he owes so much in the liveliness of his dialogues, in smartness of expression, and especially in that predilection for witticisms, quibbles, and playing upon words which he shows in his comedies as well as in his tragedies. . . In every foreign literature of that time [after the beginning of the sixteenth century] we find a representative of an exaggerated hyperbolical style or quaint metaphorical diction, who has stamped this extravagant taste with his name, although he only followed the tendency common to the whole civilised world up to the middle of the seventeenth century. In Spain we have Guevara's, *alto estilo*, and later on, the *estilo culto* of Gongora; in Italy the conceits of the Petrarchists, and Marini and the Marinists; in France we meet Ronsard and his school, Dubartas and the *Precieuses*. In England Lyly is decidedly the most gifted author that followed this tendency of his age, and the hero of his novel has given the name to that style which Lyly adopted; but, using this term, we must bear in mind that *Euphuism* is only one of many eccentricities, all of them due indirectly to the same tendency, though individually different, and showing different elements altogether.

Euphues is a book written for ladies and for the court of Queen Elizabeth. It is a most important coincidence of circumstances that, just when the literary life in England began to be stirred for the first time, not only in an exclusive set of people, but in the wider circle of educated men and women, a Woman stood in the centre of that society, which always sets the fashion, not only for the court, but also for the most eminent representatives of the nation. This involved a great influence on taste in general; and the peculiarities of this taste we are able to study now-a-days only in the literature belonging to that period. The *politesse* of gentlemen towards ladies was certainly not always artificial and affected; there is much nature and delicate feeling in many of those Elizabethan sonnets, and much wit in the conversational intercourse of this period, but it was over-drawn, and became affected from different causes. The influence of the antique was yet fresh; it was only an outward acquisition; and the adoption of this new world of ideas was at first only a very mechanical imitation and must have been a very superficial one, because a critical study of the classical world was then impossible. . . .

In *Love's Labour's Lost* not only one particular affectation is ridiculed, but four different extravagances of speech, of the first of which, Don Armado, of the second,

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* Fletcher's *Description of the Russe Commonwealth*, p. 146.

† Op. cit. p. 146.

the king and his courtiers, and of the third and fourth, Holofernes, are the representatives. I. Those elements which Armado exhibits in his speech are essentially different from Lyly's peculiar style. . . . High flown words, bombastic quaintness, hyperbolical diction, far-fetched expressions for simple plain words form the main ingredient of the inflated style of this boasting Spanish knight. . . . II. The king himself and the courtiers, as well as the ladies, exhibit a style and taste entirely different from that of Armado. They pour their love into dainty sonnets; and sharp repartees, witticisms, and word combats show their conceit. Shakspere ridicules the spruce affectation of the English courtier and the love-sick sonneteers of his age. [In Biron's speeches in the Fifth Act] we find a much greater resemblance to the Euphuistic tendency to play with words and witty conceits which Lyly had adopted in his court plays. This predilection for conceited and metaphorical diction is principally due to the influence of Italian literature, and was, after Surrey's time, a common fault in the diction of poetry. Puttenham and Sidney censured it but could not help following it themselves. . . . III. The third representative of another literary eccentricity is Holofernes, in whom Shakspere ridicules very humorously the pedantic scholar, and the fashion of mingling Latin and English, which Puttenham calls *Soraismus*. Sidney's Rombus shows the same style, but therein Sidney ridicules not only dog-Latin but also a mania for alliteration. Lyly's style is free from Latin and Latin quotations. IV. Besides this mingling of Latin and English, Shakspere ridicules in Holofernes the abuse of alliteration—the complaint of almost every sound writer of the sixteenth century.

[Dr Landmann hereupon states that there is but one passage in Shakespeare wherein there is a downright parody of *Euphuism:* in *1 Henry IV:* II, iv, 438–461, and in analysing this passage he is enabled to set forth the characteristics of *Euphuism;* which are, *First*, 'parisonic antithesis, with transverse alliteration,' as Dr Landmann expresses it, or 'an equal number of words in collateral or antitheti-'cal sentences, well balanced often to the number of syllables, the corresponding 'words being pointed out by alliteration, consonance or rhyme.' *Second*, that 'un-'natural Natural History' which he learned from Pliny. *Third*, 'an oppressive load of examples taken from ancient history and mythology, as well as apophthegms from ancient writers.' These three features are the main characteristics of Euphuism. The learned critic then proceeds to show that Euphuism was neither introduced nor invented by Lyly, but was an invention by a Spaniard named Guevara; and by a translation of his biography of Marcus Aurelius, Sir Thomas North, in 1557, introduced it into England. And furthermore *Euphues* itself was a mere imitation of Guevara's enlarged biography. 'Three years before the publication of *Euphues*, 'appeared *A petite Pallace of Pettie his pleasure*, by George Pettie, exhibiting, to 'the minutest detail, all the specific elements of Euphuism.' 'North's, Pettie's, and 'Lyly's example was soon followed by other writers, for we find this glittering anti-'thetical style not only in Greene's novels, but also in the works of Gosson, Lodge, 'Nashe, and Rich, up to the year 1590,' when Greene abandoned it; and this date, 1590, 'we may fix as the end of the reign of Euphuism in English prose.' Dr Landmann then gives an account of successive phases of what might be termed a modified Euphuism, such as the style of Sidney's *Arcadia*, which was possibly influenced by the *estilo culto* of Don Luis de Gongora, and finally of Dubartas whose *Divine Weeks* was translated by Joshua Sylvester. But as all this is not germane to our present play, the mention thereof is sufficient here and now. On p. 264, Dr Landmann sums up as follows] :—

'In *Love's Labour's Lost*, Shakspere was not ridiculing Euphuism proper, but four other forms of affectation current in his day:—1. Spanish high-flown diction, bombast, and hyperbole. 2. Italian or Petrarchan love-sonnetting, word play, and repartee. 3. [Pedantic mingling of Latin and English, called by Puttenham, *Soraismus.*] 4. Excessive alliteration.'

JOHN GOODLET (*Eng. Studien*, V. band, 2 (schluss-) heft, 1882, p. 360): It may be safely asserted that [Lyly] has satisfactorily united the two elements, out of which the English drama has grown,—the *serious* or purely poetical element derived from classical tragedy and from the mediæval Moralities, and the *comic* or popular element, originally introduced as interlude to amuse the vulgar, and gradually fused into the drama itself. In Lyly the comic is represented by the pages, servants, etc., who appear in every piece, and either advance the action or form a parallel comic plot, imitating the main action and sometimes burlesquing it. As a characteristic example, I may quote the play of *Endymion*. The whole drama is a long, a lifelong dream of Endymion's love for Cynthia. He is yet young at the beginning of the play, old age creeps unobserved upon him, but his love, like its object, endures unchanged. . . . Parallel to this heavenly, poetic madness, this struggle after the unattainable and ideal beauty, we have the low, fantastic, crazy love of the base, petty, imitative nature of Sir Tophas for the ugly old enchantress Dipsas. 'Noth-'ing hath made my master a fool,' says his page, Epiton, 'but flat scholarship. In 'his love he has worn the nap of his wit quite off and made it threadbare. He loves 'for the sake of being singular,—it is his *humour*.' It is evident that from this character Shakspere took his Armado. There is the same grotesque love for Jaquenetta, the same false euphuism, and the parallel is still more striking when we compare the character of Epiton with that of Moth, Armado's page.

The comic element appears in Lyly's dramas principally in the conversations and wit combats of his pages and servants. Their banter and wordy warfare enliven and forward the action, and here we may find the rudiments of many of Shakspere's fools and clowns. Licio and Petulus are evidently prototypes of Launce and Speed, especially in their conversation in *Mydas*, I, ii, where Licio gives a catalogue of his mistress's perfections, on which Petulus keeps up a running commentary. . . .

In conclusion, then, I believe that Lyly's style had no influence on Shakspere's prose, but that he had evidently studied him lovingly, had taken up and developed his love of song, his pages and servants with their banter and jollity and had benefited by the example of dramatic fusing of the serious and comic elements in Lyly's dramas. Finally, this influence is to be seen in a multitude of minute details of character, situation, and expression, and is to be sought for principally in Shakspere's early plays, such as *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, and the *Midsummer's Night's Dream*.

[Possibly, the last word on *Lyly and Euphuism* has been said in an Essay bearing this title written by CLARENCE GRIFFIN CHILD, being No. VII. of the *Muenchener Beitraege Zur Romanischen und Englischen Philologie*, Erlangen, 1894, wherein Euphuism is subjected to a microscopic analysis which will probably suffice for all time.—ED.]

JOHN FLORIO

WARBURTON (*Variorum of 1821*, p. 479) : By Holofernes is designed a particular character, a pedant and schoolmaster of our author's time, one John Florio, a teacher of the Italian tongue in London, who has given us a small dictionary of that language under the title of *A World of Words*, which, in his epistle dedicatory he tells us, 'is of little less value than Stephens's Treasure of the Greek Tongue,' the most complete work that was ever yet compiled of its kind. In this preface, he calls those who criticised his works 'sea-dogs, or lande-Criticks, monsters of men, 'if not beastes rather then men; whose teeth are Canibals, their toongs adder-'forkes, their lips aspes-poyson, their eies basiliskes, their breath the breath of a 'graue, their wordes like swordes of Turkes, that striue which shall diue deepest 'into a Christian lying bound before them.' Well, therefore, might the mild Nathaniel desire Holofernes to '*abrogate scurrility*.' His profession, too, is the reason that Holofernes deals so much in Italian sentences.

[Nowhere in this 'To the Reader' (Warburton erroneously calls it the *Preface*) can I find that Florio declares those whom he so vigorously denounces to be those who, as Warburton asserted, 'criticised his works.' Possibly, they were, but Florio does not speak of them as such; he refers to them as a class and says 'they are as 'well known as Scylla and Charybdis.' Warburton continues:] There is an edition of *Love's Labour's Lost* printed in 1598, and said to be *presented before her Highnes this last Christmas*, 1597. [This is hardly the exact truth. The date '1597' is not given. As the year 1598 did not end until March, 'this last Christmas' may have been possibly in 1598. But Warburton, without warrant, goes on to say] 'the *next* '*year* 1598 [Italics mine] comes out our John Florio with his *Worlde of Wordes*, '*recentibus odiis*; and in the Preface falls upon the comic poet for bringing him on 'the stage. "There is another sort of leering curs, that rather snarle then bite, '"whereof I could instance in one, who lighting vpon a good sonnet of a gentle-'"mans, a friend of mine, that loued better to be a Poet, then to be counted so, '"called the aucter a rymer.—"' [Here Warburton skips without notice a whole folio page of Florio's *To the Reader* and continues to quote as from a continuous extract]: '"Let Aristophanes and his comedians make plaies, and scowre their '"mouthes on Socrates; those very mouthes they make to vilifie, shall be the '"meanes to amplifie his vertue." Here Shakespeare,' asserts Warburton, 'is so 'plainly marked out as not to be mistaken.' To be assured that Shakespeare is *not* here marked out, we need but turn to the page which Warburton omitted and continue the extract from the point where he left off. Florio has been denouncing 'leering curs' and in especial one that called a friend of his 'a rymer.' 'But,' he continues, 'my quarrell is to a tooth-lesse dog' (note that Florio lets us here know that his quarrel is not with the leering cur that criticised his friend's sonnet—this is important because Warburton is 'assured' that this 'sonnet' is Florio's own and is parodied in *Love's Labour's Lost*) 'that hateth where he cannot hurt, and would 'faine bite when he hath no teeth. His name is H. S.' (Can Warburton's literary dishonesty be more apparent? With this 'H. S.' before him, he leads every reader to believe that Florio has been denouncing Shakespeare.) Hereupon Florio launches forth into unmeasured abuse of this H. S. Who this 'H. S.' is, we do not know. Where Florio speaks of Aristophanes and his plays it was not Shakespeare, therefore, to whom he refers, but to this same H. S. for he goes on to say in a sentence following Warburton's quotation: 'Let H. S. hisse and his complices quarrell, and 'all breake their gals, I have a great faction of good writers to bandie with me.'

Lastly, Warburton says of the 'sonnet of the gentleman his friend, we may be 'assured that it was no other than his own. And without doubt was parodied in 'the very sonnet beginning with *The praiseful princess*, etc., in which our author 'makes Holofernes say, "He will something affect the letter, for it argues facility." 'And how much John Florio thought this affectation argued facility, or quickness 'of wit, we see in this *Preface* where he falls upon his enemy, H. S. "His name is '"H. S. Doe not take it for the Romane H. S. for he is not of so much worth, '"unlesse it be as HS is twice as much and a halfe as halfe an As."' Having effected his purpose, and conveyed an utterly erroneous impression, by omitting, at the proper place, all mention of 'H. S.,' Warburton can now afford to refer to him in a different connection; whereby he evades any accusation that might be brought against him of having suppressed all allusion to 'H. S.' As for Warburton's assertion that Florio's own sonnet was parodied in *Love's Labour's Lost*, it is a wholly gratuitous assumption. There is no reason whatever to doubt that the truth about the sonnet was not exactly what Florio declared it to be, and that it 'was of a gen- 'tleman friend.'

Lastly, unless there were an edition of *Love's Labour's Lost* printed earlier than was the present first Qto, which is possible, but unlikely, Florio's *Worlde of Wordes* and Shakespeare's *Love's Labour's Lost* were both printed in the same year. The untrustworthiness, to give it no harsher name, of Warburton's theory is, therefore, completely exposed.

It is proper to remember that although our earliest Qto bears date 1598, the play is said on the title-page to be 'newly corrected and augmented.' Warburton might urge, therefore, that Florio had seen an early representation; while this is certainly possible, it is at the same time equally possible that the play in its earlier shape did not contain the passages objectionable to Florio. It is best to abide by indisputable facts,—and one is that Florio's *To the Reader* and *Love's Labour's Lost* were printed in the same year.

Dr FARMER believed that Dr Warburton is certainly right in his supposition regarding Florio and Holofernes. 'Florio,' he observes, 'had given the first affront. '"The plaies," says he, "that they plaie in England are neither *right comedies*, nor '"*right tragedies*; but representations of *histories* without any decorum."' Only thus much of Farmer's note is here given merely to enable the reader to understand Malone's answer to it, below. The note in full will be found under 'Holofernes,' *Dram. Personæ*, p. 4.

'It is of the nature of personal invectives,' observes Dr JOHNSON, with truth, 'to be soon unintelligible; and the author that gratifies private malice, *animam in* '*vulnere ponit*, destroys the future efficacy of his own writings, and sacrifices the 'esteem of succeeding times to the laughter of a day. It is no wonder, therefore, 'that the sarcasms, which, perhaps, in our author's time, "set the playhouse in a '"roar," are now lost among general reflections. Yet whether the character of 'Holofernes was pointed at any particular man, I am, notwithstanding the plausi- 'bility of Dr Warburton's conjecture, inclined to doubt. Every man adheres as 'long as he can to his own pre-conceptions. Before I read his note I considered the 'character of Holofernes as borrowed from the Rombus of Sir Philip Sidney, who, 'in a kind of pastoral entertainment, exhibited to Queen Elizabeth, has introduced 'a school-master, so called, speaking a "leash of languages at once," and puzzling

'himself and his auditors with a jargon like that of Holofernes in the present play. '[See *Preface* to the present volume.] Sidney himself might bring the character 'from Italy; for, as Peacham observes, the school-master has long been one of the 'ridiculous personages in the farces of that country.'

STEEVENS agreed with Warburton and Farmer; but MALONE takes sides with Dr Johnson. 'Assuredly,' remarks MALONE, 'Shakespeare had not John Florio 'in his thoughts when he formed the character of Holofernes; nor has any probable 'ground been stated for such a supposition. The merely saying that the plays ex-'hibited long before Shakespeare's, under the denomination of Histories, were not 'regular tragedies, and did not observe a due dramatic decorum, cannot surely be 'considered as a personal offence, especially to one that, when Florio's *Second* '*Frutes* was published, had not, I believe, written a single historical drama. Add 'to this, that Florio, like our poet, was particularly patronised by Lord Southampton, 'and therefore we may be confident he would not make the Italian an object of ridi-'cule, even if he had deserved it; of which Warburton has given no satisfactory 'proof. A contemporary writer describes him as a very homely man, but does not 'add one word that he was a fantastic pedant. "For profitable recreation," (says 'Sir William Cornwallis the younger) "that noble French Knight, the Lord de '"Montaigne, is most excellent; whom, though I have not been so much beholding '"to the French as to see in his original, yet divers of his pieces I have seen trans-'"lated, they that understand both languages say, very well done; and I am able '"to say (if you will take the word of ignorance), translated into a style admitting '"as few idle words as our language will endure. It is well fitted in that newe "garment; and Montaigne speaks now good English. It is done by a fellow less '"beholding to nature for his fortune then witte; yet less for his face then fortune: '"the truth is, he lookes more like a good fellowe then a wise man, and yet he is '"wise beyond either his fortune or education."—*Essaies*, 1600.'

'John Florio,' continues Malone, 'was born in 1545, and probably came to Eng-'land early in the reign of Elizabeth. He published his first set of Dialogues, in 'Italian and English, in 1578; and in May, 1581, became a member of Magdalen 'College, in Oxford, as a servitor of M'Barnaby Barnes, a son of the Bishop of 'Durham, though he is not noticed by Antony Wood. How long he continued at the 'University I am unable to ascertain. He died in 1625. Daniel, the poet, was his 'brother-in-law.'

JOSEPH HUNTER (i, 261) thus reiterates Malone's excellent remark: 'That 'Shakespeare introduced a person who was living at the time in the pay and patron-'age of the Earl of Southampton in any spirit of contempt, or for the purpose of ex-'posing him to the laughter of a company of barren spectators, is not probable.' He then continues: 'If I were disposed to defend the position taken by [Warburton 'and Farmer], I should press into the service a passage in Act i, sc. ii, regarding 'Holofernes and Armado as being jointly John Florio:—"*Armado.* I know where '"it is situate. *Jaquenetta.* Lord! how wise you are! *Armado.* I will tell thee '"wonders. *Jaquenetta. With that face.*" It may be that the last words of Jaque-'netta are, as Steevens says they are, but a cant phrase [see I, ii, 133]; but it may 'be remembered that in the passage quoted [*supra* by Malone from the *Essays* of 'Sir William Cornwallis,] there is an allusion to something that was peculiar in the 'personal appearance of Florio, "a fellow less beholding to nature for his fortune

'"than wit, yet *lesser for his face than his fortune.* The truth is he looks more like '"a good fellow than a wise man."'

There is an engraved portrait by Hole of Florio in *Queen Anna's New World of Words.* It represents him 'Aet: 68. A°. D^i. 1611,' there is nothing in the features, as Hunter acknowledges, which justifies Cornwallis's remark; he has a high wrinkled forehead, prominent cheek bones, a face clean-shaven except a small moustache and pointed beard. The costume is unusually rich, with a voluminous ruff; and four chains about the neck under a fur trimmed doublet. Hunter (p. 279) gives extracts from his Will, wherein there is the touching bequest of his English books and all the rest of his goods to his 'beloved wife, Rose Florio, most heartily grieving and ever 'sorrowing that I cannot give or leave her more in requital of her tender love, loving 'care, painful diligence, and continual labour to me and of me, in all my fortunes 'and many sicknesses, than whom never had husband a more loving wife, painful 'nurse, or comfortable consort.'—As a relief from the pathos of this Item, we may turn to another wherein he bequeaths to the Earl of Pembroke 'the Corvina stone, 'as a jewel fit for a prince, which Fernando, the Great Duke of Tuscany gave (as a 'most gracious gift) unto Queen Anne of blessed memory.' In his *New World of Words*, s. v. 'Coruia' [*sic*] we read that it is 'a stone of many vertues, found in a 'rauens nest, and fetcht thither by the rauen, with purpose that if in her absence a 'man haue sodden her egs and laid them in the nest againe, she may make them raw againe'*; wherein we are at a loss which to regard as the more remarkable, the prescience of the bird or the action of the man.

T. S. Baynes (p. 97): Of all Warburton's arbitrary conjectures and dogmatic assumptions this [that Florio is represented by Holofernes] is perhaps the most infelicitous. That a scholar and man of the world like Florio, with marked literary powers of his own, the intimate friend and associate of some of the most eminent poets of the day, living in princely and noble circles, honored by royal personages and welcomed at noble houses,—that such a man should be selected as the original of a rustic pedant and dominie like Holofernes is surely the climax of reckless guesswork and absurd suggestion. There is, it is true, a distant connection between Holofernes and Italy,—the pedant being a well-known figure in the Italian comedies that obviously affected Shakespeare's early work. This usage calls forth a kind of sigh from the easy-going and tolerant Montaigne as he thinks of his early tutors and youthful interest in knowledge. 'I have in my youth,' he tells us, 'oftentimes been 'vexed to see a pedant brought in in most of Italian comedies for a vice or sport-'maker, and the nickname of magister (dominie) to be of no better signification 'amongst us.' We may be sure that, if Shakespeare knew Florio before he produced *Love's Labour's Lost*, it was not as a sport-maker to be mocked at, but as a friend and literary associate to whom he felt personally indebted.

W. A. B. Hertzberg (p. 262): At last we come to the somewhat faded and threadbare remnant of a buried heroic age, the knight of the sad countenance, to whom even a Dulcinea is not lacking. In him the love of adventure is shriveled to braggart words, knighthood to the pedantry of etiquette, and he is ridiculed by those who are themselves ridiculed. And yet this bold sketch recalls so vividly the masterpiece of Cervantes, that were not the priority of the present play over Don Quixote

* See *Dictionary of National Biography.*

(which appeared in 1606) so firmly established there is no one who could have been dissuaded from the belief that the Spanish model had not fluttered before the vision of our poet. All the more, must we admire the insight and the hand of Genius which could, out of what must have been only a few isolated and scattered examples (possibly surviving prisoners of war from the Armada) extract so surely the essential features of a nationality, and present them to us again concrete and living in so typical a form.

Professor Dr J. CARO (*Aus den Tagen der Königin Elisabeth.—Zeitschrift f. Kulturgeschichte*, Bd. I. Hft. 5–6, p. 387, 1894) quotes CHRISTIAN BARTHOLOMÈSS as having made the suggestion, in his *Giordano Bruno*, that in the king's description of Armado, Shakespeare had given certain characteristics which applied to Albrecht Laski, a Pole, who for some months was at the court of Elizabeth, during the embassy of Pissemski to win the hand of Lady Mary Hastings for his sovereign Ivan the Terrible. Dr Caro, while granting that there are certain features in common, wholly disapproves of the suggestion: Laski was a Pole and Armado a Spaniard.

FRANZ HORN (*Vierter Theil*, p. 92): I cannot agree with Dr Johnson that in Holofernes we have, in broad lines, merely a pedantic schoolmaster, a type whereof a German reader can recall many an example in the old German comedies. It seems to me that these schoolmasters, of whom our ancient domestic comedies can supply a phalanx, do not belong here, for in the case of Holofernes the office is a mere secondary matter. He is, in fact, a living World of Words, and if Florio and his Dictionary supplied, as we willingly believe, the first germ of the character of Holofernes, we are grateful to him even unto this day, let his rage at the poet be as outrageous as it may. Florio is long since dead and buried and become the veriest dust and ashes, but our Holofernes still stalks abroad in life for ever fresh and gay, and still greets his colleagues, of whom, especially in Germany, he has not a few.

HALLIWELL-PHILLIPPS (*Memoranda*, etc., p. 14): Richard Mulcaster, a schoolmaster and scholar of some eminence, also contemporary with Shakespeare, has been conjectured, with as little likelihood [as that John Florio was the original of Armado] to have been the original prototype [*sic*] of the character of Holofernes.

KARL ELZE (*William Shakespeare*, translation by L. Dora Schmitz, 1888, p. 37.): [Shakespeare's] teacher from 1572 to 1577 was one Thomas Hunt, a clergyman from the neighboring village of Luddington; and afterwards Thomas Jenkins, his successor. . . . There is, probably, little doubt that the poet has immortalized Thomas Hunt as Holofernes, and Thomas Jenkins as Sir Hugh Evans, in *The Merry Wives;* for, with the exception of Pinch in *The Comedy of Errors*, and of Sir Nathaniel, these are the only schoolmasters met with in Shakespeare's works. Still, Pinch figures less as a teacher than as a wizard, and Sir Nathaniel is described as a curate.

In the Thirty-fourth *Yearbook of the German Shakespeare Society*, for the year 1898, is to be found an admirable account by GEORGE B. CHURCHILL and WOLFGANG KELLER, of twenty-eight Latin dramas acted at the English Universities in the time of Elizabeth. Among them are two which deal with Schools and Schoolmasters. Of the year of their composition, there is only one assured date: Sir John

Harington in his *Apology for Poetry*, in 1591, thus speaks of them: 'Then for 'comedies, how full of harmless mirth, is our Cambridge *Pedantius* and the Oxford '*Bellum Grammaticale*.' Dr Keller believes, however, that an earlier date is indicated by the whole character of *Paedantius*, the comedy with which we are now chiefly concerned. 'Whatever be the source of this comedy,' says Dr Keller, 'whether directly from Plautus or indirectly through Italian or possibly German models, the purpose of the author is clear enough: it is to hold up to ridicule the pedantic school-master with his smattering of a superficial learning which he is incessantly parading, with his absurd vanity, and with his lack of conventional deportment. His pompous phraseology is continually interlarded with classical quotations, and interspersed with didactic, syntactic, or etymologic observations. The better to set him off, a second scholar, a philosopher, is added with whom our grammarian can join in a scholastic argument, and with whom he is frequently joined in common derision. Paedantius, thus quizzed and beguiled by every body, recalls Udall's *Ralph Roister Doister*; where, as here, only the comic side of the typical character is brought forward. The action is extremely meagre, as a glance at the short list of Dramatis Personæ reveals. And yet the piece was well received by its contemporaries,—they found it 'full of harmless myrth.' That, occasionally, the actor represented some personage well known to the audience is quite conceivable. Nash maintained that Gabriel Harvey was therein ridiculed. Others sought to recognise other portraits. It is hardly possible that the author had any such intention; the "setter forth" positively denied it.

'In *Love's Labour's Lost* we find a Pedant of the same character with our Paedantius. It is extremely improbable that Holofernes was drawn from life or that in him was depicted either John Florio or Thomas Hunt [Shakespeare's own schoolmaster at Stratford, as Elze suggested]. Holofernes is merely the type of a pedant, just as Armado is of the Miles gloriosus. . . . Before the date of *Love's Labour's Lost*, the Pedant played a very small rôle in English literature; it is only Rombus in Sidney's *Lady of May* who belongs to this type. Beyersdorff (*Jahrbuch*, xxvi, 289) has proved that Holofernes cannot be traced to Giordano Bruno's Manfurio. That Shakespeare, at the period (1591) when he wrote *Love's Labour's Lost*, knew nothing whatever of a comedy as well known as *Paedantius*, is to me simply incredible. Manuscripts of the University plays unquestionably found their way to London, and Shakespeare's Latin, however "small," it might have been compared to Jonson's, must have been large enough to understand perfectly well the sense of a manuscript. It is not to be reckoned as a difference between Holofernes and Paedantius, that the former speaks English with scraps of Latin, and the latter speaks Latin with scholastic explanations; Shakespeare as well as the unknown author of Paedantius had to represent the language of a pedant of the day. The use of Latin phrases Holofernes had, of course, in common with his Italian cousins. But there is another circumstance, which, in my opinion, weighs heavily in favour of Shakespeare's acquaintance with *Paedantius*. Alongside of Paedantius we find Dromodotus, a friend, learned to be sure, but not so pronounced a pedant; in the same way alongside of Holofernes there stands, as spiritual kinsman, the Curate, Sir Nathaniel. To this may be added that, in the Folio, Holofernes is almost always introduced as the *Pedant*. Wherefore, these considerations, together with the intimate similarity of the two characters, drive the conviction almost home that in our *Paedantius* we must seek the source of Shakespeare's Holofernes.'

Dr Keller gives a synopsis of each of the five acts of *Paedantius*, but as it supplies none of the speeches of the hero, or of any other character, it is not here reprinted.

ENGLISH CRITICISM

HAZLITT (p. 293): If we were to part with any of the author's comedies, it should be this. Yet we should be loth to part with Don Adriano de Armado, that mighty potentate of nonsense, or his page, that handful of wit; with Nathaniel the curate, or Holofernes the school-master, and their dispute after dinner on 'the 'golden cadences of poesy'; with Costard the clown, or Dull the constable. Biron is too accomplished a character to be lost to the world, and yet he could not appear without his fellow courtiers and the King: and if we were to leave out the ladies, the gentlemen would have no mistresses. So that we believe we may let the whole play stand as it is, and we shall hardly venture to 'set a mark of reprobation on it.' Still we have some objections to the style, which we think savours more of the pedantic spirit of Shakespeare's time than of his own genius; more of controversial divinity, and the logic of Peter Lombard, than of the inspiration of the Muse. It transports us quite as much to the manners of the court, and the quirks of courts of law, as to the scenes of nature or the fairy-land of his own imagination. Shakespeare has set himself to imitate the tone of polite conversation then prevailing among the fair, the witty, and the learned, and he has imitated it but too faithfully. It is as if the hand of Titian had been employed to give grace to the curls of a full-bottomed periwig, or Raphael had attempted to give expression to the tapestry figures in the House of Lords. Shakespeare has put an excellent description of this fashionable jargon into the mouth of the critical Holofernes 'as too picked, too 'spruce, too affected, too odd, as it were, too peregrinate, as I may call it'; and nothing can be more marked than the difference when he breaks loose from the trammels he had imposed on himself, 'as light as bird from brake,' and speaks in his own person.

CHARLES ARMITAGE BROWN (p. 249): Whether this comedy was ever popular, or merely admired by the few, may be doubted; but it was formed to be acceptable to the gentry of the time; and it was played before the Queen, with additions to its first appearance. This fact may account for the unequal division of the acts. It is a comedy of conversation, and exhibits every mode of speech, from ignorance, pedantry, and affected euphony, up to elegant discourse, and the grandest eloquence. . . . So completely is it a comedy of conversation that majesty itself is a companionable gentleman; and we mix among the groups of lords and ladies, or with Costard and Holofernes, finding ourselves equally at home. . . . Objections are made to the poverty of the fable, and to the want of invention in its management. But the author would have defeated his own purpose, had he admitted an intricacy of plot, or placed his characters in situations to call forth the stronger passions. Satirical as it is, the entire feeling is good-humour. A reader who can enter into the spirit of it, will find sufficient interest to keep his attention on the alert. As to the charge of a want of dramatic invention, where the four lovers follow each other to the same spot, where three of them read their love-sonnets, and hide themselves, by turns, among the trees, possibly that may be considered of little weight. Three of the lovers are

so artificial, that each must needs pen a sonnet to his lady, not only because it was out of his power to speak to her, but it was the fashion to pen sonnets: and each must sigh her name in a grove, because such had been, time out of mind, the lover's humour. At any rate, the amusing discovery at the last, and Biron's eloquent poetry, make ample amends.

If Shakespeare had not assured us this young Ferdinand was King of Navarre, I could not have believed it; he is so unlike a King. He never pleads his sacred anointment, nor threatens with his royal displeasure, nor receives flattery from great men of his own making; nor can he despise Costard, the clown. His wit allows him to sport a jest, his good-temper to take one from others; and at all times he is superior to playing the monarch over his associates. Longaville and Dumain are as much Kings of the conversation as himself. A weariness of courtly pleasure, the fashion, the idleness of their days, give these youths a butterfly-notion of being book-worms. Scholars they will be, and learned ones, and that at the end of three years. . . . Biron, whose ascendant mind cannot but convince their common-sense, has no control over their folly. Rousseau was not the first to 'reason against read-'ing'; Biron was before him, and he speaks some things which hard spellers in a closet should con over betimes. . . . Holofernes stalks about with the ghost of a head; vanity was his Judith. . . . Moth, not too young to join with the best effect in their full-blown talk, though old enough to laugh at it; a character the poet has introduced to prove the absurdity of men's priding themselves in their deformities of language. . . . On his other characters, those of well-educated society, Shakespeare bestows his own easy-flowing, expressive language, steeped in the imagination, not begrimed in affectation. Thus was the satire directed towards the ladies and gentlemen of his time; holding forth to them the choice, either to be ranked among the silly pedants, and laughed at by children like Moth, or among their superiors. The principal character is Biron, whose properties by turns, are eloquence and mocking gibes; the latter are keenly reprobated, and, in promise, corrected by Rosaline. When free from that fault, which, on the stage among fictitious persons, is harmlessly delightful, but, away from it, meets with none but 'shallow laughing 'hearers,' and is at the painful expense of the party ridiculed, he is beyond common praise; nor is there throughout Shakespeare a strain of eloquence equal to Biron's near the end of the fourth Act, beginning with, 'Have at you then, affection's men 'at arms!'

THOMAS CAMPBELL: In this play there is a tenuity of incident that has prevented its popularity. The characters are rather playfully sketched than strongly delineated, or well discriminated. Biron is the witty hero of the king's courtiers, as Rosaline is the heroine of the princess's ladies. But the whole play is such a riot of wit, that one is at a loss to understand who were intended to be the wittiest personages. Dull, methinks, shows himself to be the most sensible person in the play when he says that he understood not the jargon which the other characters had been uttering. But still, what with Biron and Holofernes, nobody could wish *Love's Labour's Lost* to be forgotten.

HALLAM (ii, 386): *Love's Labour's Lost* is generally placed, I believe, at the bottom of the list. There is indeed little interest in the fable, if we can say that there is any fable at all; but there are beautiful coruscations of fancy, more original conception of character than in *The Comedy of Errors*, more lively humour than in

the *Gentlemen of Verona*, more symptoms of Shakespeare's future powers as a comic writer than in either. Much that is here but imperfectly developed came forth again in his later plays, especially in *As You Like It* and *Much Ado about Nothing*.

W. W. Lloyd (*Singer's Edition. Critical Essay*, 1856, p. 325): Of all the plays of Shakespeare, *Love's Labour's Lost* is perhaps that which bears most the appearance of being a definite satire on his contemporaries. Some traces of individual satire have been challenged, but not more than have seemed traceable in other plays; it is in the agreement in general colour, and in detailed manners of the follies exhibited, with those which were rife under Elizabeth, that we trace 'the form and 'pressure' of her time. In truth, there seems, to a reader of the present day, to be the essential weakness in the execution of the play, that it contains too much of the very faults it would expose; he becomes weary of the quaint verbalism, the strained affectation of phraseological acuteness, the slowness of the action, either retarded by distinctions and divisions of refinement entirely, or when it should become most lively and excited, losing itself in the crosspaths and byeways of indirect and sophistical contrivance,—the sacrifice of plainness and simplicity, not infrequently involving loss of true sensitive consideration for the claims and feelings of others. The mirror, I suspect, reflects the age too truthfully,—at least a certain class of its faults; and the social exaggerations in language and demeanour, true as they are to general human nature, are still not at present so abundant in these forms, as to prepare us to relish a still more concentrated version on the stage. It seems supererogatory for the dramatist to set such whims and motives in action, and to conduct them elaborately to their catastrophe, when we turn away from them at the first instance with disgust, and cannot have patience to sympathise with them so strongly as is requisite, if we would completely understand them. It was otherwise, no doubt, in the days of yore. . . . (P. 331): It has been conjectured with much show of probability that Shakespeare, at the age of twelve, may have been among the multitudes attracted to Kenilworth, in 1575, a few miles only from Stratford, to witness the gorgeous and fantastic reception of Elizabeth by Leicester, at that time a sanguine and encouraged suitor. The Queen arrived a huntress, like the Princess of the play, and was greeted by the gods of mythology and symbolical moralities. . . . The Queen herself, in her reply to the Lady of the Lake, seems to have set the example of banter; and it was completed by the representative of Orion 'on a dolphin's back,' whose speech had got dissolved in the wine he had drunk, and who with frankness that reminds of Biron, tore off his mask and swore 'He was none of Arion, not he; but honest Harry Goldingham.' Incidents like these were no doubt frequent in those days of complimentary masks and shows, and Shakespeare might have gathered his moral of plain-dealing from any; but I would prefer recognising, in the drama of the masking lovers, the early impressions of the costly fête that was, to the potent Lord of Warwickshire, a work of wooing,—a labour of love, and that his renunciation of his hopes, not many months later, made memorable as a wooing in vain,—Love's Labour's Lost.

Charles Bathurst (p. 13): Much rhyme. Alternate rhymes. Very unbroken, unless in one place. Few double endings. Some rough, long lines; and some long, but regular; as quotations, not in the dialogue; both Alexandrine and seven-foot. A speech wholly of trisyllabic lines. Here are two instances of weak endings: II, i, 179, and 'In pruning me? When shall you hear that I Will praise 'a hand, a foot, a face, an eye.'—IV, iii, 189. The comic parts of the play are not

to my purpose. They are exceedingly good, and show great force, and knowledge of human nature, for a play so early in his series. There are four fools, or dull persons in it, completely discriminated from each other. The parts in verse are certainly too much loaded with conceits and ideas of some sort; and the subject of the play leads to that. It is like a French play, a play of conversation, rather than a drama. The speeches are either too long, or else there is too much of the short dialogue of repartee, common in those times.

J. A. HERAUD (p. 40): This comedy and the tragedy of *Hamlet* had the same birth-year; but the former was printed earlier. The same elements belong to both; each, in its own way, is philosophical and critical, and dependent rather on the dialogue than the story. They are both scholastic dramas, replete with the learning of the time, and bear marks of their author having been a diligent student. In *Love's Labour's Lost* there is an ostentatious display of classical lore. The spirit of the whole is a desire to represent the manners of the Elizabethan epoch in the costume of the Middle Ages. What has been called 'the whimsical determination in 'which the drama is founded' is in perfect harmony with that costume, and with the history of 'the Courts of Love,' which had so much interest for the kings and knights of chivalry. But the real subject is the triumph of Protestant principle over vows of celibacy and other similar absurdities in the institutions that the Reformation had superseded; and in connection with this, the illustration of the characteristics then beginning. . . . The same moral is enforced in a still sterner manner in *Measure for Measure*, written full fourteen years later. The reader who desires to mark the steps of the author's improvement, and to identify the same mind in both works, will do well to compare the two plays. In the latter, the poet has put off the student, and taken on the statesman; the State is substitute for the Academe, as the arena for the display of the dramatic fable. We shall best find, however, the characteristics of the Elizabethan period in the academical aspects; simply because they were the result of an educational process, partly carried on through the medium of the pulpit, and partly through that of the press. The schoolmaster and the curate are accordingly intruded into the play, and exhibited in contrast with the uninstructed constable. The concurrence of such opposite characters on the same plane doubtless serves intentionally to indicate the stage of transition into which the era was then passing. Connected with this point is the peculiar diction of the play. . . . The coxcomb Spaniard, Armado, and his precocious page, Moth, with the clown, Costard, —all equally 'draw out the thread of their verbosity finer than the staple of their 'argument.' And even so does the play itself, which has scarcely any argument of action, but abundance of dialogue teeming with verbal affectations, and devoted mainly to their exposure. There is no incident, no situation, no interest of any kind;—the whole play is, literally and exclusively, 'a play on words.' While looking upon all this from the absurd side, the dramatist is, nevertheless, careful to suggest to the thoughtful student of his work, by means of some beautiful poetry, aphoristic sentences, and other finely artistic devices, that above these negative instances, when exhausted, there will be found to preside an affirmative and prior principle, which is indeed the spirit of the age, whereby the 'Providence which shapes our 'ends, rough-hew them how we will,' is conducting and guiding the world in its progresses to 'a consummation devoutly to be wished.' A philosophical, nay, a pious, design and purpose lies at the bottom of all the whimsicalities that misrepresent what they should embody;—in so doing, however, not especially singular; since

the most serious and grave solemnities must also needs fall infinitely short of the verities they symbolize. Nor has Shakespeare left this very curious Aristophanic drama without its Chorus. It is the witty Biron who fills that office; whose shafts are not directed against the euphuism of the time, but against the attempted aceticism which the progress and catastrophe of the play are destined to explode. . . . Here [in 'It is *religion* to be thus forsworn,' IV, iii, 382], indeed, is a justification for Luther and his broken vows. . The very genius of the Reformation inspires this drama. The wife is enthroned instead of the vestal; and the married man cares no longer for the song of the cuckoo, or the menace of horns. Biron who utters these sayings is himself a convertite. . . . The composition of this play, if duly considered, may serve to dissipate many errors regarding the qualities of mind needful to a man's becoming a dramatist. First and foremost, we find in this comedy a reliance in the poetic capacity. There is no extraneous action, no borrowed story, but the very materials of it are made out of the poet's own mind; he trusts, not to his fable, but to his own wit and fancy. The logic of wit and the conceits of fancy are its twin-factors. . . . While, therefore, the play is purely a creation out of nothing, the dialogue presents itself as a scholastic laboratory, where phrases are passed off for thoughts, and verbal exaggeration must be accepted for humour. It is not on the business of the stage, rapidity or complication of action, or the interest of the story, that the poet depends,—these would have all been alien to the spirit, design, and purpose of the work; but on the activity of the thought, the intellectual combination of ideas, and the logical juxtaposition of verbal signs. He had faith that out of these an effective play could be generated; and it was so. . . . In the Boyet and Biron, however, we recognise *rôles* requiring a courtier's acquaintance with things courtly, and a certain amount of worldly knowledge; while in Costard, Moth, and Dull we perceive a dramatic art scarcely excelled in the poet's more mature productions. So early had he perceived that law of dramatic composition, by which the highest was to be brought into sympathy with the lowest intellects, through intermediation of such characters as Roderigo in *Othello* and the Fool in *Lear*. If our calculation be correct, *Love's Labour's Lost* was the product of Shakespeare's twenty-fourth year. . . . The play is an organism; and as such is remarkably elaborate; as any one will discover who examines the manner in which the fourth and fifth acts are constructed, and the artifices with which the various discoveries are prepared for; but the elaboration is carried to excess; four lovers and four ladies encumber the scene, and make a development needful, that prolongs the treatment beyond the limits of patient attention. In the course of his dramatic practice, Shakespeare was taught a wiser economy, and also learned the advantage of adding to his own idealities an historic or romantic action, as a convenient body for their stage-manifestation. But it was the Soul that gave Form to the body, not the body that prescribed Laws to the Soul.

E. DOWDEN (p. 62): *Love's Labour's Lost* is a satirical extravaganza embodying Shakspere's criticism upon contemporary fashions and foibles in speech, in manners, and in literature. This probably more than any other of the plays of Shakspere suffers through lapse of time. Fantastical speech, pedantic learning, extravagant love hyperbole, frigid fervours in poetry, against each of these, with the brightness and vivacity of youth, confident in the success of its cause, Shakspere directs the light artillery of his wit. Being young and clever, he is absolutely devoid of respect for nonsense, whether it be dainty, affected nonsense, or grave unconscious

nonsense. But over and above this, there is a serious intention in the play. It is a protest against youthful schemes of shaping life according to notions rather than according to reality, a protest against idealising away the facts of life. The play is chiefly interesting as containing Shakspere's confession of faith with respect to the true principles of self-culture. . . . The play is Shakspere's declaration in favour of the fact as it is. Here, he says, we are with such appetites and passions. Let us in any scheme of self-developement get *that* fact acknowledged at all events. Otherwise, we shall quickly enough betray ourselves as arrant fools, fit to be flouted by women, and needing to learn from them a portion of their directness, practicality, and good sense.

And yet the Princess, and Rosaline, and Maria, have not the entire advantage on their side. It is well to be practical ; but to be practical, and also to have a capacity for ideas is better. Berowne, the exponent of Shakspere's own thought, who entered into the youthful, idealistic project of his friends with a satisfactory assurance that the time would come when the entire dream-structure would tumble ridiculously about the ears of them all,—Berowne is yet a larger nature than the Princess or Rosaline. *His* good sense is the good sense of a thinker and of a man of action. When he is most flouted and bemocked, we yet acknowledge him victorious and master ; and Rosaline will confess the fact by and by.

In the midst of merriment and nonsense comes a sudden and grievous incursion of fact full of pain. The father of the Princess is dead. All the world is not mirth,—'this side is Hiems, Winter, this Ver, the Spring.' . . . Let us get hold of the realities of human nature and human life, Shakspere would say, and let us found upon these realities, and not upon the mist or the air, our schemes of individual and social advancement. Not that Shakspere is hostile to culture; but he knows that a perfect education must include the culture, through actual experience, of the senses and of the affections.

IBID. (*Shakespeariana*, ii, 204, May, 1885): Probably the first play of Shakespeare, in which he worked out ideas of his own, not following in the steps of a predecessor, is *Love's Labour's Lost*. It is throughout a piece of homage, half-serious, half-playful, to the influence of women. It tells us that the best school in which to study is the school of life, and that to rouse and quicken all our faculties, so that we may learn brightly the lessons of that school, we chiefly need the inspiration of love. The play looks as if it were Shakespeare's mirthful reply to the sneers and slights of some of his fellow-dramatists, who had come up to town from the University, well-read in the classical literature supposed in those Renaissance days to be the sole source of true culture, and who were indignant that a young fellow from Stratford, who had at best picked up a little irregular schooling, 'small Latin 'and less Greek,' from a country pedagogue, should aspire to the career of a dramatic poet. If Shakespeare were not a graduate of Oxford or Cambridge, he was something better,—he had graduated in the school of life ; he had looked about him with quick, observant eyes ; he had thought and felt ; he had struggled, sported, loved ; he had laughed at Stratford Dogberrys, had perhaps broken open the lodge and killed the deer of the Stratford Mr Justice Shallow ; and if he had not kissed the keeper's daughter (which is far from improbable), he had certainly kissed Anne Hathaway to his heart's content. And now in *Love's Labour's Lost*, while all the affectations of mock dignity and pedantry, and spurious learning, and fantastical refinement are laughed to scorn with a young man's light and vigorous laughter, Shakespeare comes forward to maintain that our best school-masters are life and

love, and he adds, half-playfully, half-seriously, that if we wish to say our lesson brightly and well, we must first go and learn it from a woman.

F. J. FURNIVALL (*Leopold Ed. Introduction*, p. xxiv) enumerates the following features of this play :—(1) Shakspere started with the notion that mistaken identity was the best device for getting fun in comedy; he relied on it in the ladies' changed masks here, as later in *Much Ado*; in the two sets of twins in his *Errors*; in Puck's putting the juice in the wrong man's eyes in *Mid. N. Dream*; in Sly in *The Shrew*, etc.; and it is indeed in all his comedies in some form or other;—(2) his obscurity (or difficulty) of expression is with him from his start, '*King*. The extreme parts of 'time extremely form All causes to the purpose of his speed; And often, at his very 'loose, decides That which long process could not arbitrate.'—V, ii, 813. (3) He brings his Stratford out-door life and greenery, his Stratford countrymen's rough sub-play, on to the London boards, . . . (4) he re-writes the characters and incidents of this play, . . . (5) the 'college of witcrackers' (*Much Ado*, V, iv) here overdo their quips, and tire one with them; (6) Shakspere makes the young nobles behave like overgrown school-boys when teaching Moth,—this want of dignity, . . . is a mark of very early work. (7) Rosaline's making Berowne wait for a year may have been taken from Chaucer's *Parliament of Foules*, where the lady (or eagle representing her) insists on a year's delay before she chooses which of her three lovers she will have. (8) The best speech in the play is, of course, Berowne's on the effect of love in opening men's eyes and making the world new to them. How true it is, every lover since can bear witness; but still there is a chaffiness about it, very different to the humility and earnestness of the lovers who follow Berowne in Shakspere, except his second self, Benedick.

HALLIWELL-PHILLIPPS (*Memoranda*, p. 17): Tofte's lines [See Malone, *Date of Composition*], viewed in connection with the other early notices of the comedy, serve to show that *Love's Labour's Lost* was a popular play during the life-time of the author, when perhaps its satire was best appreciated. Towards the close of the following century, it had so completely fallen in general estimation that Collier, who, although an opponent of the drama, was not an indiscriminate censurer of Shakespeare, says that here the 'poet plays the fool egregiously, for the whole play 'is a very silly one.' * . . . A complete appreciation of *Love's Labour's Lost* was reserved for the present century, several modern psychological critics of eminence having successfully vindicated its title to a position amongst the very best productions of the great dramatist.

A. C. SWINBURNE (p. 46): The example afforded by *The Comedy of Errors* would suffice to show that rhyme, however inadequate for tragic use, is by no means a bad instrument for romantic comedy. In another of Shakespeare's earliest works, which might almost be described as a lyrical farce, rhyme plays also a great part; but the finest passage, the real crown and flower of *Love's Labour's Lost*, is the praise or apology of love spoken by Biron in blank verse. This is worthy of Marlowe for dignity and sweetness, but has also the grace of a light and radiant fancy enamoured of itself, begotten between thought and mirth, a child-god with grave lips and laughing eyes, whose inspiration is nothing akin to Marlowe's. In this as

* *Short View of the Immorality and Profaneness of the English Stage*, 1699, p. 125.

in the overture of the play and in its closing scene, but especially in the noble passage which winds up for a year the courtship of Biron and Rosaline, the spirit which informs the speech of the poet is finer of touch and deeper of tone than in the sweetest of the serious interludes of *The Comedy of Errors*. The play is in the main a lighter thing, and more wayward and capricious in build, more formless and fantastic in plot, more incomposite altogether than that first heir of Shakespeare's comic invention, which on its own ground is perfect in its consistency, blameless in composition and coherence; while in *Love's Labour's Lost* the fancy for the most part runs wild as the wind, and the structure of the story is as that of a house of clouds which the wind builds and unbuilds at pleasure. Here we find a very riot of rhymes, wild and wanton in their half-grown grace as a troop of 'young satyrs, 'tender-hoofed and ruddy-horned'; during certain scenes we seem almost to stand again by the cradle of new-born comedy, and hear the first lisping and laughing accents run over from her baby lips in bubbling rhyme; but when the note changes we recognise the speech of gods. For the first time in our literature the higher key of poetic or romantic comedy is finely touched to a fine issue. The divine instrument fashioned by Marlowe for tragic purposes alone has found at once its new sweet use in the hands of Shakespeare. The way is prepared for *As You Like It* and *The Tempest*; the language is discovered which well befit the lips of Rosalind and Miranda.

Walter Pater (*Macmillan's Magazine*, December, 1885, p. 90): Play is often that about which people are most serious; and the humorist may observe how, under all love of playthings, there is almost always hidden an appreciation of something really engaging and delightful. This is true always of the toys of children; it is often true of the playthings of grown-up people, their vanities, their fopperies even—the cynic would add their pursuit of fame and their lighter loves. Certainly, this is true without exception of the playthings of a past age, which to those who succeed it are always full of pensive interest—old manners, old dresses, old houses. For what is called fashion in these matters occupies, in each age, much of the care of many of the most discerning people, furnishing them with a kind of mirror of their real inward refinements, and their capacity for selection. Such modes or fashions are, at their best, an example of the artistic predominance of form over matter; of the manner of the doing of it over the thing done; and have a beauty of their own. It is so with that old euphuism of the Elizabethan age—that pride of dainty language and curious expression, which it is very easy to ridicule, which often made itself ridiculous, but which had below it a real sense of fitness and nicety; and which, as we see in this very play, and still more clearly in the Sonnets, had some fascination for the young Shakspere himself. It is this foppery of delicate language, this fashionable plaything of his time, with which Shakspere is occupied in *Love's Labour's Lost*. He shows us the manner in all its stages; passing from the grotesque and vulgar pedantry of Holofernes, through the extravagant but polished caricature of Armado, to become the peculiar characteristic of a real though still quaint poetry in Biron himself—still chargeable, even at his best, with just a little affectation. As Shakspere laughs broadly at it in Holofernes or Armado, he is the analyst of its curious charm in Biron; and this analysis involves a delicate raillery by Shakspere himself at his own chosen manner.

This 'foppery' of Shakspere's day had, then, its really delightful side, a quality in no sense 'affected,' by which it satisfies a real instinct in our minds—the fancy

so many of us have for an exquisite and curious skill in the use of words. Biron is the perfect flower of this manner—'A man of fire-new words, fashion's own knight'—as he describes Armado, in terms which are really applicable to himself. In him this manner blends with a true gallantry of nature, and an affectionate complaisance and grace. He has at times some of its extravagance or caricature also, but the shades of expression by which he passes from this to the 'golden cadence' of Shakspere's own chosen verse, are so fine, that it is sometimes difficult to trace them. What is a vulgarity in Holofernes, and a caricature in Armado, refines itself in him into the expression of a nature truly and inwardly bent upon a form of delicate perfection, and is accompanied by a real insight into the laws which determine what is exquisite in language, and their root in the nature of things. He can appreciate quite the opposite style—'In russet yeas, and honest kersey noes'; he knows the first law of pathos, that—'Honest plain words best suit the ear of grief.' He delights in his own rapidity of intuition; and, in harmony with the half-sensuous philosophy of the Sonnets, exalts, a little scornfully, in many memorable expressions, the judgement of the senses, above all slower, more toilsome means of knowledge, scorning some who fail to see things only because they are so clear—'So ere 'you find where light in darkness lies, Your light grows dark by losing of your 'eyes'—as with some German commentators on Shakspere. Appealing always to actual sensation from men's affected theories, he might seem to despise learning; as, indeed, he has taken up his deep studies partly in play, and demands always the profit of learning in renewed enjoyment; yet he surprises us from time to time by intuitions which can come only from a deep experience and power of observation; and men listen to him, old and young, in spite of themselves. He is quickly impressible to the slightest clouding of the spirits in social intercourse, and has his moments of extreme seriousness; his trial-task may well be, as Rosaline puts it—'To enforce the pained impotent to smile.' But still, through all, he is true to his chosen manner; that gloss of dainty language is a second nature with him; even at his best he is not without a certain artifice; the trick of playing on words never deserts him; and Shakspere, in whose own genius there is an element of this very quality, shows us in this graceful, and, as it seems, studied, portrait, his enjoyment of it.

As happens with every true dramatist, Shakspere is for the most part hidden behind the persons of his creation. Yet there are certain of his characters in which we feel that there is something of self-portraiture. And it is not so much in his grander, more subtle and ingenious creations that we feel this—in Hamlet and King Lear—as in those slighter and more spontaneously developed figures, who, while far from playing principal parts, are yet distinguished by a certain peculiar happiness and delicate ease in the drawing of them—figures which possess, above all, that winning attractiveness which there is no man but would willingly exercise, and which resemble those works of art which, though not meant to be very great or imposing, are yet wrought of the choicest material. Mercutio, in *Romeo and Juliet*, belongs to this group of Shakspere's characters—versatile, mercurial people, such as make good actors, and in whom the 'Nimble spirits of the arteries,' the finer but still merely animal elements of great wit, predominate. A careful delineation of little, characteristic traits seems to mark them out as the characters of his predilection; and it is hard not to identify him with these more than with others. Biron, in *Love's Labour's Lost*, is perhaps the most striking member of this group. In this character, which is never quite in touch with, never quite on a perfect level of understanding with the other persons of the play, we see, perhaps, a reflex of

Shakspere himself, when he has just become able to stand aside from and estimate the first period of his poetry.

T. R. PRICE (*Shakespeariana*, 1890, vol. vii, p. 82): In tracing the characters of Longaville and Dumain, Shakespeare, forsaking the country-side recollections of his boyhood, draws from the gay young lords that he watched lounging in the theatres of London or ruffling through the streets. Just as Maria and Katherine stood to the Princess, so Longaville and Dumain stand to the King. This almost mechanical symmetry of construction is one of the chief marks of Shakespeare's youthful workmanship. The groups balance against each other, three against three, like the dancers in a country dance, or like the clauses in one of Armado's sentences. There is in the dramatic work of the young Shakespeare, the same too-elaborate accuracy of grouping as in the artistic work of the young Raphael. But in spite of the artificial groups, the separate figures are sharply defined, each made fully individual. Longaville, for example, is full of dramatic life. He is tall and big, stubborn, a little disposed to be gruff and overbearing. When the King brings forward his plan of the new life, the life from which women are to be excluded, and all given up to study and meditation, Longaville not only goes into the scheme with boisterous energy, but he is rude and contemptuous toward Biron's scruples. He is proud of his own dull wit in devising against women the penalty of cutting out their tongues, and he indulges in cheap jests against their love of talk. He is rather coarse in his own tastes, and proposes to get great fun out of the society of Costard and Armado. Such men like to have creatures near them that they can make the butts of their clumsy wit. When he goes with the King to meet the Princess and her ladies, he falls, in spite of his vows, dead in love with Maria, whom he had met once before in Normandy. But although Maria remembers him, he, duller and less observant than the lady, fails to recognise Maria, and in questioning Boyet about her he shows the same quick temper and bad manners that he had shown before in talking with Biron. Unused to self-control, he makes no struggle to keep his vow, nor to conquer his love. He plies his poor brains to make a poem in her honour, and he shows in his stiff and ungainly verses, which parody the fashionable poetry of Shakespeare's time, his own poverty of thought and badness of taste. After reciting his own poem with complacency, he detects his friend Dumain in the same act of perjury. He in turn is detected by the King. He shows no shame in being discovered; he that was first in urging the vow against women is again the first in breaking it. In all he is headstrong and impetuous, Disguised as a Russian, he goes masquerading with the King, and he is cheated by the ladies into making love by mistake to Katharine. In the wit-duel of the maskers he is not sharp nor nimble enough to hold his own; he has to bear from Katharine hard jests at his clumsiness, his rustic ways of talking, and his lack of polite conversation. When the pageant begins, he joins in cutting jokes at Holofernes and Armado, but here, too, he is always second-rate and second-hand in his wit, catching the thought from others, and weighing it down by his own heaviness. Yet, as it often happens, the big, handsome, dull-witted soldier wins by his honest devotion the love of the gentle and refined woman. He courts his Maria with fervour and with success. He sends her gifts of pearls and sheets of verses. The pearls, may be, make amends for the verses. He wins the love of his Maria. We see the tall, good-looking, stupid fellow, for the last time ere the curtain falls for ever, smiling with delight under the caressing compliments of his lady love.

Dumain is as different from his friend Longaville as Katharine is from Maria. He is small and beardless, youthful and insignificant in appearance. He is gentler and deeper of nature, far less strenuous and masterful. He takes the King's vows with great sincerity and even solemnity of mood, and he reproaches Biron with the worldliness of his views of life. He is full of sentiment, and so eager to love somebody that when he sees Katharine, in spite of her red face and pockmarks, he falls at once in love with her. He sees in her all physical perfections, sends her rich presents, and writes her verses. His poetry is utterly unlike Longaville's; instead of being court poetry it is pastoral; instead of being full of fashionable conceits it is full of natural beauty and tender sentiment. Yet although he loves so deeply, he feels the shame of breaking his vow against women, and appeals to Biron to find excuse and justification for the purpose. When he joins the rest in scoffing at Holofernes and Armado, his jesting is, as he tells us, only to hide his heartache. He is quicker of wit than Longaville, and makes some pretty speeches and some good puns. There is a soft, modern pathos in his last appeal to Katharine: 'But what 'to me, my love, but what to me?' But the sentimental lover is apt to be the unsuccessful one; there is a weak vein in Dumain's character that excites not love but ridicule in the worldly-minded Katharine. She utters a parting jest at his lack of beard and his lack of vigor; and she goes leaving her lover almost hopeless. But sentiment has its consolations as well as dangers. In a few weeks we can believe that Dumain was as deeply in love with some one else as he had been with Katharine.

Sir Edward Strachey (*Atlantic Monthly*, January, 1893, p. 108): The ladies in the play, as in nature, are at first inclined to make fun of the serious ardour of their admirers, till the whole scene becomes a tilting-match or tournament of wits, in which,—again with truth to nature,—the ladies get the better, and the men confess themselves 'beaten with pure scoff.' But love is becoming lord of all with the ladies, too. Another transition is marked when the princess exclaims, 'We are wise 'girls to mock our lovers so!' Then come the tidings of the death of her father. In a moment the electric spark crystallizes that life of fun and joyousness. The generous and noble-minded youths and maidens become dignified men and women, and turn to the duties of real life, though agreeing that the new is still to be linked with the old. If the poet had told us the real ending, he would have called the play *Love's Labour's Won*, and so anticipated the answer to a still vexed question of Dr Dryasdust. . . .

Love's Labour's Lost is remarkable for its careful accuracy of thought and word even in its fun, and indicates how much Shakespeare must, in the days of his earliest compositions, have studied the logical use of language, even when he is employing it to express the most fanciful conceits or the most soaring imaginations. The play is full of instances of this careful composition, with its regular balance of thoughts, words, and rhymes in the successive lines. This use of language is perfect in its kind; yet how different it is from that of *The Tempest*, *Othello*, or *Hamlet!* Surely the difference between the youthful and the mature genius is plain enough.

W. J. Courthope (vol. iv, p. 84): *Love's Labour's Lost* may, in fact, be regarded as a study of absurdity in the abuse of language, intentional or unintentional, by all orders of society, from the courtier to the clown. Lyly's euphuistic manner is partly imitated as in itself a species of comic wit, and partly ridiculed as an exhibition of human folly; the various examples of courtly, scholastic, and rustic pedantry are contrasted with each other in the nicest gradations. In each form of speech, how-

ever, the influence of *Euphues* is apparent. The chivalrous idea of gallantry, inherited from the Courts of Love, and modified by Lyly, animates the combats of wit between Biron on the one side, and Boyet and the ladies on the other; the love sonnets resemble some of Shakespeare's own in the euphuistic extravagance of their metaphor; while the logical and verbal conceits, which Lyly had brought into fashion are illustrated in Biron's speech [in IV, iii, 1–9].

Euphues' ridiculous precision is amusingly hit off in Don Armado, who, with his page Moth, is, I think, certainly an improved version of Sir Tophas and his page, Epiton, in Lyly's *Endymion*. The lofty gravity, with which the Spaniard proclaims his passion for the stolid Jaquenetta, is a curious anticipation,—though the absurdity takes a different form,—of Don Quixote and his Dulcinea.

In *Love's Labour's Lost* the underplot is brought into great prominence. Don Armado is the pivot on which it turns, but many other characters revolve round him, of whom perhaps, the most notable is Holofernes, the schoolmaster, a person reflecting in a ridiculous form the conceit of the schoolmen of the Universities. There is considerable humour in the dialogue between this pedant, his admirer, Sir Nathaniel, the curate, and Dull, the constable. [IV, ii, 40–94].

GERMAN CRITICISM*

H. Ulrici (1847, vol. ii, p. 86): The inner and ideal centre upon which this graceful play turns,—in the light, playful movement of its humour,—is the significant contrast between the fresh reality of life which ever renews its youth, and the abstract, dry and dead, study of philosophy. This contrast, when, in absolute strictness, it completely separates the two sides that belong to one another, at once contains an untruth which equally affects both sides, deprives both of their claim of right, and leads them into folly and into contradiction with themselves. That philosophy which disregards all reality and seeks to bring itself within itself, either succeeds in entombing itself in the barren sand of a shallow, absurd, and pedantic learning, or else,—overcome by the fascinations of youthful life,—it becomes untrue to itself, turns into its opposite, and is justly derided as mere affectation and empty pretence. One of these results is exhibited in the case of the learned Curate, Sir Nathaniel, and the Schoolmaster, Holofernes, two starched representatives of the retailers of learned trifles, and in the pompous, bombastic Spanish Knight, a very Don Quixote in high-flown phraseology; the other is exhibited in the fate of the King and his associates. Owing to their capricious endeavour to gain knowledge and to study philosophy, by living an entirely secluded life, they at once fall into all the frivolities and follies of love; in spite of their oaths and vows of fraternity, nature and living reality assert themselves and win an easy victory. And yet the victory of false wisdom is in reality nothing more than a victory of folly over folly. For nature and reality, taken by themselves are only changing pictures, transient phenomena, to interpret which correctly is the task of the inquiring mind. When they are not rightly understood, when the *ethical* relations forming their substance are not recognised, then life itself degenerates into a mere semblance, all the activity and pleasure in life become mere play and frivolity; without the seriousness of this recognition, love

* Much of German comment on this play has been incorporated in the preceding pages in the Commentary, by the side of English Commentators.—Ed.

is mere tinsel, while talent, intelligence, and culture become mere vain wit and an empty play of thoughts. This recognition is not, however, attained by communities for philosophical study and discussions, but by serious self-examination, by the exercise of self-control and the curbing of one's own lusts and desires, by seclusion only in this sense and for this end. This, therefore, is imposed upon the Prince and his companions by their ladies as a punishment for their arrogance. The fine and ever correct judgement of noble women is here as triumphant as their great talent for social wit and refined intrigue. The moral of the piece may be said to be contained in the speech of the Princess where she condemns the King to a twelvemonth's fast and strict seclusion, in the sense intimated above, and again in the words of Rosaline, in which she makes it a condition to the vain Biron,—a man who boasts of the power of his mind and wit in social intercourse,—that, to win her love he shall for a twelvemonth, from day to day, visit 'the speechless sick' and 'converse with groaning 'wretches,' and, in order to exercise all the powers of his wit, demands of him 'to force the pained impotent to smile.' The end of the comedy thus, to a certain extent, returns to where it began: both sides of the contrast out of which it arose prove themselves untenable in their one-sided exclusiveness: the highest delight and pleasure of existence, all wit and all talents are mere vanity without the earnestness and depth of the thoughtful mind which apprehends the essence of life; but study and philosophy, also, are pure folly when kept quite apart from real life. It is the same contrast as that between Spring and Winter, Cuckoo and Owl: if separate from one another they would lead either to excessive luxuriousness or to a state of deadly torpidity; but they are not separate and are not intended to be separate, their constant change in rising out of and passing over one into the other, in short, their mutual inter-action produces *true* life.

This deeper significance of the merry piece, with its fine irony and harmless satire is, of course, not expressed in didactic breadth, but only intimated in a playful manner. Shakespeare was too well aware that it was not the business of the drama to preach morals and that to give pedantic emphasis to the serious ethical relations would not only injure the effect of the comic, but absolutely destroy it. And yet it is only the above-described contrast from which the whole is conceived, and upon which its deeper significance rests, that explains why Shakespeare furnished the main action,—the bearers of which are the King and the Princess with their knights and ladies,—with the ludicrous subordinate figures of Sir Nathaniel, Holofernes, Don Armado, and Dull, etc., and with a series of intermezzos which apparently stand in no sort of connection with it. These obviously form an essential part of the whole, and with the addition of the satirical element is, at the same time, intended to place its significance in a still clearer light. For there can scarcely be any doubt that the piece contains a satirical tendency. . . .

(Page 90): For wherever Shakespeare, in his comedies, allows the interference of the satirical element, he surrounds it with such an abundance of wit and jest, that it is, so to say, lost in their midst; this is evidently done to rid it of its offensive sting, and to lessen the impression of deliberateness. The reason of the poet's having given the whole such a bright colouring, is, that when regarded from without, the piece appears to be but an insignificant play of jest and joke, but a merry rivalry of wit and banter among the dramatic personages.

Dr G. G. GERVINUS (1849–50, vol. i, p. 228): From this over-abundance of droll and laughter-loving personages, of wits and caricatures, the comedy gives the

idea of an excessively jocular play; nevertheless, every one on reading it feels a certain want of ease, and on account of this very excess, cannot enjoy the comic effect. In structure and management of subject, it is indisputably one of the weakest of the poet's pieces; yet one divines a deeper merit than is readily perceived, and which is with difficulty unfolded. . . . The poet, who scarcely ever aspired after the equivocal merit of inventing his stories himself, seems according to this [historical fact, recorded in Monstrelet] to have himself devised the matter, which suffers from a striking lack of action and characterisation. The whole turns upon a clever interchange of wit and asceticism, jest and earnest; the shallow characters are forms of mind, rather proceeding from the cultivation of the head than the will; throughout there are affected jests, high-sounding and often empty words, but no action, and, notwithstanding, one feels that this deficiency is no unintentional error, but that there is an object in view. There is a motley mixture of fantastic and strange characters, which for the most part betray no healthy groundwork of nature, and yet the poet himself is so sensible of this, that we might trust him to have had his reason for placing them together, a reason worth our while to seek. And indeed we find, on closer inspection, that this piece has a more profound character, in which Shakespeare's capable mind already unfolds its power; we perceive in this, the first of his plays, in which he, as subsequently is ever the case, has had one single moral aim in view, an aim that here lies even far less concealed than in others of his works.

(Page 236): Whoever reads the comic scenes 'the civil war of wits' between Boyet and his ladies, between Biron and Rosaline, between Mercutio and Romeo, Benedick and Beatrice, and others, scenes, which in *Love's Labour's Lost* for the first time occur in more decided form and in far greater abundance than elsewhere, whoever attentively reads and compares them, will readily see that they rest upon a common human basis, and at the same time upon a conventional one as to time and place. They hinge especially on the play and perversion of words; and this is the foundation for wit common in every age. Even in the present day we have but to analyze the wit amongst jovial men, to find that it always proceeds from punning and quibbling. That which in Shakespeare then is the conventional peculiarity, is the determined form in which this word-wit appears. This form was cultivated among the English people as an established custom, which invested jocose conversation with the character of a regular battle. They snatch a word, a sentence, from the mouth of an adversary whom they wish to provoke, and turn and pervert it into a weapon against him; he parries the thrust and strikes back, espying a similar weakness in his enemy's ward; the longer the battle is sustained, the better; he who can do no more is vanquished. In this piece of Shakespeare's, Armado names this war of words an *argument*; it is clearly designated as like a game at tennis, where the words are hurled, caught, and thrown back again; where he loses, who allows the word, like the ball, to fall; this war of wit is compared to a battle, that between Boyet and Biron, for example, to a sea-fight. The manner in which wit and satire thus wage war, is by no means Shakespeare's property; it is universally found on the English stage, and is transferred to it directly from life. What we know of Shakespeare's social life reveals to us this same kind of jesting in his personal intercourse. Tradition speaks of Shakespeare as 'a handsome, well-shaped 'man, very good company, and of a very ready and pleasant and smooth wit.'

G. Sarrazin (*Sh. Jahrbuch*, xxxi, 1895, p. 210): There is much in the composition and characterisation of this comedy which recalls the *Commedia dell' arte*

with its typical figures. Costard resembles the Peasant Bertolino (Pedrolino) with his mother wit; Jaquenetta is like Colombine, who in Italian pantomimes is wont to be the wife or sweetheart of Pedrolino (Pierros). Don Armado affords a kinship with the *Miles Gloriosus*, who is nearly allied to the Captain Spavento or Captain Matamoros. The schoolmaster Holofernes corresponds to the Pedant of Italian comedies. Biron and his companions are almost identical with the typical *Amorosi* (Flavio, Leandro). The sonorous, almost pompous sentences, the stichomythia [*i. e.* conversation in alternate lines], the Sonnets,—all these border more on Italian, or, at least, on Romance taste. It is possible that Lyly may have had herein some influence, but it will not account for all. At all events, the piece may be most easily accounted for, if it be considered as the fruit of that sojourn in Italy which has been conjectured. But it is a fruit ripened in English air: in spite of French material, in spite of the imitation of Italian art, the whole atmosphere is downright English.

The poet knew right well how to adapt his scenes to an English presentation. By his poetic fancy, the Princess of Fame is transformed into the glorious Queen of England. Of the real French princess he retained only those traits which were flattering to Elizabeth: her beauty, her grace, her wit. In other respects, the Princess is such as the Queen of England appeared, or, at least, such as she wished to appear. Just as it is represented in the drama, she was wont to take her favourites by surprise and to be entertained with masques, plays, dancing, and hunting. When, in the year 1590, she was on a visit to an uncle of the Lord of Southampton, in Coudray, she shot three deer, The reserve of the Princess toward the wooing of the King is evidently a compliment designed for the Queen, in so far as she is compared to the chaste moon (IV, iii, 247). The poetic imagination of the poet has depicted the court of the King of Navarre like the domain of an English Lord. He placed the stately park somewhere in the south of England where grows the sycamore, and imagined it dotted with cornfields and meadows, where bloom daisies pied and violets blue and lady-smocks all silver-white, and where are grassy plots with green geese feeding.

GEORGE BRANDES (p. 54): Shakespeare had not yet attained the maturity and detachment of mind which could enable him to rise high above the follies he attacks, and to sweep them aside with full authority. He buries himself in them, circumstantially demonstrates their absurdities, and is still too inexperienced to realise how he thereby inflicts upon the spectator and the reader the full burden of their tediousness. It is very characteristic of Elizabeth's taste that, even in 1598, she could still take pleasure in the play. All this fencing with words appealed to her quick intelligence; while, with the unabashed sensuousness characteristic of the daughter of Henry VIII. and Anne Boleyn, she found entertainment in the playwright's freedom of speech, even, no doubt, in the equivocal badinage between Boyet and Maria.

FRENCH CRITICISM

FRANÇOIS-VICTOR HUGO (vol. vi, p. 41): But the case was different in England. There, the blue-stocking gathering was not a club merely tolerated, it was a powerful society; it was not, as in France, confined to certain aristocratic residences, it entered the castles of royalty as into its home; it did not give tiny evening parties in tiny

parlors, it held its grand levees in the palaces of Windsor, Greenwich, Westminster; it was no cabal, it was camarilla; it did not pout at the Court, it governed it; for it had at its head, not Madame la marquise de Rambouillet, but Her Majesty Elizabeth, the Queen.

Picture a learned woman having for a pen-knife a sword and the globe for a paper-weight, ruling not over kitchens but over an empire, directing not a household but society, and giving her orders, not to an Abigail but, to a people. To this blue-stocking, who wears the garter of Edward III., accord all the feminine caprices which Molière has denounced,—the lackadaisical manners of Cathos, the prudery of Arsinoë, the vanity of Belise, the affectation of Armande, and the violence of Philaminte, and magnify them all with the formidable haughtiness of the Tudors. Picture to yourself this really learned woman, this queen who addresses the ambassador of France in French, the Venetian envoy in Italian, the nuntio of the Empire in German, the parliamentarian of Spain in Castilian, and the representative of Poland in Latin; this sovereign lady who translated Plato, Isocrates, Euripides, Xenophon, Plutarch, Sallust, Horace, Boëthius, Seneca, with the same hand that signed the death-warrant of Mary Queen of Scots; picture her as seated not among the Vadiuses and Trissotins, as in Molière, but served on bended knee by the most youthful and handsomest of Clitandres, and enthroned amid adulations and incense, in a never ending apotheosis.

Such was the opponent that the author of *Love's Labour's Lost* had to face. Do not suppose that I exaggerate in attributing to Queen Elizabeth all the whims which our great Poquelin distributed among his *precieuses*. It is curious to note with what minuteness history confirms the justice of this comparison. All the affectations which the poet of the *Femmes Savantes* has rallied, all the false theories which he scoffed at in the salon of Chrysale, all the excentricities which he whipped over the shoulders of poor Mascarille were boldly patronised by the all-powerful daughter of Henry VIII.—The 'chart of tenderness,' so sumptuously traced by M^lle^ de Scudéry, was but a degenerate copy of the affected map of the world licensed by Elizabeth; in this model map, the capital of the land of Passion was designated, not as an open town but, as a strong impenetrable fortress; with her sovereign pen, Elizabeth had blotted out the Castle of *Petits-Soins*, destroyed the hamlet of *Billets-Doux*, and, on this side of the river of *Inclination*, she had planted the pillars of Hercules of a universe of gallantry. Woe to the fool-hardiness which should dare to overstep these unalterable bounds! It would instantly hear the thunderous rumblings of imperial anger. . . .

(Page 45): In thus preaching to all the renunciation of the flesh, Elizabeth was conforming to a thoroughly selfish prejudice; she would not permit to others a happiness forbidden to her. What despair was hers when the marriage between her and the Duc d'Anjou was broken off. For forbidden joys she had sighed all her life in vain; a husband, a family, a home! Ah, what transports, had she only had a son! what intoxication of joy! She would not then have had to bequeath her crown to the son of her rival, Mary. . . . Whenever one of her immediate courtiers married, it was to her like the opening of a half closed wound. She flew into a passion; she swore; she scolded the couple when affianced who thus reminded her that she was an old maid; she scolded them when married, because they thus reproached her for not being a mother. Thus it was that with a monkish fanaticism she propagated the mystic religion of the *precieuses*. Not content to be its priestess, she wished to be its idol. Her courtiers extolled her as divine; she

took them at their word and exacted perpetual worship, whereof the first condition was the most rigorous celibacy. Constrained by her, the youngest and handsomest men of her court, Essex, Raleigh, and Southampton engaged themselves to worship none but the septuagenarian Madonna. . . .

(Page 51): Thus, of the three chief neophytes who had sworn, with the virgin queen, to observe the strictest celibacy, two had already broken their vows: Essex and Raleigh,—Essex to marry Lady Sidney, Raleigh to wed Mistress Throckmorton. One alone remained constant: Henry Wriothesley, Earl of Southampton, the same to whom Shakespeare had already dedicated two poems: *Venus and Adonis* and *Lucrece*. Handsome, young, learned, rich, and magnificent, Henry represented one of the great families of England. If *noblesse oblige*, paternity is its first demand. Respect for ancestors demands the desire for children. Just for the caprice of an old maid, should Henry suffer his lordly dynasty to expire in himself? Ought he barrenly to fritter away this haughty beauty which his ancestors had not given but merely lent him? 'Never!' said Shakespeare courageously in his *Sonnets*. . . . Only one opportunity was needed to convince the young Earl of the truth of the poet's words. Sweet verses are less potent to inspire love than sweet eyes. When listening to Shakespeare, Southampton doubted; when gazing on Mistress Elizabeth Vernon, he was persuaded. . . .

(Page 53): Then it was that Shakespeare, friend and confidant of Southampton, devised the plot of the comedy, hitherto misunderstood, which now claims our attention.—To show all the absurdities to which diminutive human omnipotence exposes itself in braving supreme omnipotence, to prove the nothingness of the little codes of despotism when brought face to face with the unalterable laws of creation, victoriously to oppose primordial law to arbitrary statutes, to abolish, amid peals of laughter, visionary prohibitions which shackle the satisfaction of elemental needs and instincts, to denounce as grotesque all habits which social presumption attempts to impose on man in contempt of reason, in short to proclaim in the face of all tyrannies—the tyranny of power, the tyranny of fashion, the tyranny of false taste, the tyranny of vanity, the tyranny of success,—the imprescriptible sovereignty of nature, such was the thought of the poet in composing *Love's Labour's Lost*. The project of the author was more than audacious. A veritable satire was it, that Shakespeare was about to hurl against the Court, against its manners, against its most cherished affections. Every royal mania was to be publicly criticised, rallied, and scoffed at. . . .

(Page 59): The King of Navarre demands a receipt for two hundred thousand crowns which must be fetched from Paris; and in the interim, imprudent man! he agrees to entertain the princess. Whereupon, these gentlemen take leave of the ladies after appointing a meeting on the morrow. *Voilà*, our heroes in completest Arcadia, and who does not know the perils therein? The country doubles every seductive charm of beauty; it provokes tender confidences by its ineffable discretion; it offers to sweet effusions all the mysterious comfort of nature, curtains of branches, carpets of sward, cushions of moss, at every step it tempts courtesy by some irresistible inclination; it induces familiarity, while at the same time it conceals it. The Park of the King of Navarre is quickly transformed into the garden of the Decameron. In the midst of all these temptations, what becomes of the vows of austerity?

(Page 63): Thus, the counsellor of love has recourse to this irrefutable

argument—necessity. Vows, the most solemn, taken in contempt of our instincts, are fatally broken. What avails human rebellion against the organic laws of creation? What can our puny wills do against the mysterious forces of nature? Stop the heavings of ocean from one continent to another; stop the flow of blood in our arteries!—Earthly powers, bow your heads before omnipotence divine! There exist supreme statutes which your edicts will never revoke. Well indeed may you be Pope and open with the keys of St. Peter the dungeons of the Inquisition, but you will never abrogate the law which Galileo discovered. Well indeed may you be Queen of England and mistress of the Tower of London, but there is one law you cannot break,—the law which Harvey will proclaim.

When despotism tries to control passion, it becomes merely ridiculous. You forbid these young people to fall in love, madame? Very well! begin, pray, by forbidding their hearts to beat.

Voilà, what Shakespeare, through the eloquent voices of his characters, said to the daughter of the Tudors.

The comedy of *Love's Labour's Lost* was performed before her Majesty, on Christmas, in 1597. The Queen listened, impassive, to the remonstrance of the poet, and no one could then say what impression had been made on her by this valiant pleading in favour of love.

Eleven months after this performance, in November, 1598, Henry Wriothesly, Earl of Southampton, wished to put in practice the lesson given by Biron. He married his Rosaline, Mistress Vernon, whom he had loved for more than four years.

But the virgin-queen did not follow the King of Navarre's example: she did not yield. The morning after the marriage she ordered the newly married couple to be arrested and committed to the Tower in separate dungeons.

Then was known Elizabeth's genuine opinion of the new piece. The Queen condemned the denouement set forth by the poet. From a comedy she turned it into a tragedy.

Émile Montégut (p. 340): It is something extraordinary to observe Shakespeare's fidelity to the most minute details of historic truth and of local colour. Just as all the details of *Romeo and Juliet*, of *The Merchant of Venice*, of *Othello* are Italian, so all the details of *Love's Labour's Lost* are French. The conversations of the lords and the ladies are thoroughly French; vivacious, sprightly, witty; an unbroken game of battle-dore and shuttle-cock, a skirmish of *bons mots*, a mimic war of repartees. Even their bad taste is French, and their language, filed and refined to the utmost, possesses that pungency of elaborate wit which has never been displeasing to the French, especially in the upper classes. The style of their sentiments is equally French; under a disguise of gaiety they conceal the seriousness of their affections; under a veil of scoffing, the sincerity of their passion, and they acknowledge that they are in love only when they talk to themselves or believe that they are alone. In them is reflected, in the most delicate way in the world, that thoroughly French vice, the fear of ridicule, that poltroonery which makes us put a damper on our emotions, and makes us affix a tinkling bell on all our most serious passions in order to put our enemy, that is, the being whom we love, on a false scent, and to hinder him from having that hold on us which would assure him of our love.

A. MÉZIÈRES (*Shakespeare, ses Œuvres et ses Critiques*, 1865, p. 63): Shakespeare shrinks from no surprises, and takes no pains to introduce them skilfully. When he astonishes the spectator by an accident, either unforeseen or illogical, he takes no precaution. He seems to say: 'Such is the fact. 'Twas thus it happened. 'Explain it as you please. For my part I mention it, and consider it proved, however unlikely, by the simple reason that it has been narrated by others before me. 'To a fact, there can be no possible objection; of what use is it, to trace out 'causes? Whether or not there be any, you have to accept the fact because there 'it is.' This serene indifference as to a choice of means leads Shakespeare to avail himself of the most bizarre and improbable combinations. Little cares he for manners, as long as he can show off some ridiculous creature, or bring some trait of character into strong relief. It is conceded at the outset that he attaches no value whatsoever to intrigue, that he is not responsible for it, inasmuch as he hardly ever devises details, and that he pursues, not a study of the external accidents of human life, but of the inner movements of the soul.

Thus it happens that in the most part of his comedies, in order to entangle and disentangle the thread of his action he has recourse to the most forced expedients. In *Much Ado about Nothing* the plot which Don John weaves against Hero's honour, miscarries because the chief accomplice makes, at night, and in the open air, a needless and unpremeditated confession to a subordinate character who has no connection whatever with the rest of the action. It is the unexpected which happens throughout this story. One improbability leads on another. In order that the young girl's honour may be vindicated, one of her enemies must first blab unreasonably, as Borachio does, next he must betray himself at a certain spot where by chance certain constables have concealed themselves, then these overhear his revelations, and they must understand the meaning thereof, then they must dare to denounce a prince of the blood royal, and finally their testimony must outweigh his. In *Twelfth Night*, the steward Malvolio is scurrilously mistified by means of an absurd letter which is thrown in his way. In the same play, Viola, disguised as a page and Sir Andrew, a foolish gentleman, become equally the dupes of a trick more humorous than witty, which recalls one of the most comic scenes in Ben Jonson's *Silent Women*. In *Love's Labour's Lost* the King of Navarre, Longaville, Dumain, and Biron, all four fall in love at the same moment after having sworn that such a fate should never befall them, and all four in search of solitude select the very same spot, there to read out loud their sonnets, and to confide to the winds the names of their mistresses.

SHAKESPEARE'S WORD-PLAY AND PUNS.

T. R. PRICE (*Shakespeariana*, vol. vi, p. 292, 1889): There is not perhaps in literature any other work of a great poet that contains within so small a compass so vast a variety of tricks with words [as *Love's Labour's Lost*]. Of the eighteen characters, sixteen may fairly be called punsters, and the dialogue at all stages of the action is sparkling and flashing from all sides with puns. Of these word-plays, which come so thick and fast as almost to blind observation, more than two hundred and fifty may be observed as noteworthy. The distribution of these two hundred and

fifty among the sixteen characters is, for the study of Shakespeare's method of portraying character, so curious that it may be given in tabular form :—

Nathaniel	makes	1	word-play.	Holofernes	makes	13	word-plays.
Jaquenetta	"	1	"	Armado	"	19	"
Longaville	"	4	"	Boyet	"	20	"
Maria	"	5	"	Rosaline	"	20	"
Dull	"	6	"	Moth	"	22	"
Dumain	"	7	"	The Princess	"	22	"
Katherine	"	11	"	Costard	"	34	"
The King	"	13	"	Biron	"	48	"

The only characters that do not play with words are the Forester and Mercade. Sir Nathaniel ventures shyly upon his single pun. He asks Holofernes 'where he 'will find men *worthy* enough to present the nine *worthies*.' Jaquenetta's pun is her reply to Don Armado. 'That's *hereby*,' she says. She means *hereby* to put him off without a serious answer; but Armado takes the adverb locally. Longaville is Shakespeare's type of the tall, handsome, stupid soldier, the guardsman of later fiction. He is honest and dull, the winner of woman's love by his good looks. He tries to catch from his society the fashion of word-play, but his puns are heavy and far-fetched, or utterly common-place. When Biron inveighs so learnedly against learning, Longaville says: 'He *weeds* the corn and still lets grow the *weeding*.' When Katherine twits him, in the masquerade, with his stupid silence, he explains his own lack of tongue by saying: 'You have a *double tongue* within your mask.' And, when she calls him 'calf,' he answers with the coarse old play on *horns*: 'Look how you *butt* yourself in these sharp mocks! Will you *give horns*, chaste 'lady?' . . . In taking leave of her tall lover, [Maria] makes on the double meaning of *long* a kind of half-pun that is very tender and graceful. Her lover says of the twelvemonth's waiting: 'I'll stay with patience, but the time is *long*.' And she replies: '*The liker you*, few taller are so young.' . . . The puns of Dumain represent in Shakespeare's art a man of thin and poor character. He is pert and impudent, always ready with his small wit, but destitute of real humour and echoing and prolonging the jokes of more original minds. . . . Once, when backed up by the King, he dares to gibe feebly at Biron: '*Proceeded* well, to stop all good *proceeding*.' . . . Hector's 'lemon stuck with *cloves*' is for Dumain 'a *cloven* lemon,' surely the feeblest pun extant. Dumain was in love with Katherine, and their taste in puns was such as to make them a well-mated pair. For, although Katherine puns more freely than Dumain, her puns themselves are for the most part as superficial and feeble-minded as his,—such as the commonplace puns on 'light,' on 'fair,' on 'weigh,' on 'calf,' which are not worthy of noting. . . . The young and beardless Dumain is her calf-lover; and, laughing at his lack of beard, she says, 'I'll mark 'no words that *smooth-faced* lovers say.' Her last words, however, her ambiguous promise to Dumain, contain her deepest play on words, 'Come, when the King doth 'to my lady come; Then, *if I have much love*, I'll give you some.' The speech of the King is right kingly. Shakespeare's 'matchless Navarre' was of a gentle and gracious character, a man not prone to use his wit in gibe or buffoonery. Thus the form of word-play that he loved was the dainty antithesis of a word with itself in sound and sense. For example, 'Let fame *grace* us in the *disgrace* of death.' So he tells Biron that 'his oath is *passed* to *pass* away' from the sight of women. . . . The King's puns do not, however, always take this form. So when Rosaline brings her dance too soon to an end, he pleads with her for 'more *measure* of this *measure*.'

. . . When the Princess said that 'her face was *clouded*,' there is a pretty gallantry in the King's reply: 'Blessed are *clouds* to do as such *clouds* do' (= kiss her face). And he calls on each lord to sign his name to the oath in order 'That his own *hand* ' (= handwriting, signature) may strike his honour down That violates the smallest 'branch.'

DURATION OF ACTION

P. A. Daniel (*New Shakspere Society*, Transactions, 1877–9, p. 145): **Day 1.** The first day of the action includes Acts I. and II. In it the Princess of France has her first interview with the King of Navarre. Toward the end of Act II. certain documents required for the establishment of the French claims are stated to have not yet come; but, says Boyet '*to-morrow* you shall have a sight of them,' and the King tells the Princess—' To-morrow shall we visit you again.'

Day 2. Act III. Armado intrusts Costard with a letter to Jaquenetta; immediately afterward Biron also intrusts him with a letter to Rosaline, which he is to deliver *this afternoon*.

Act IV, sc. i. The Princess remarks that '*to-day* we shall have our dispatch.' This fixes the scene as the *morrow* referred to in the first day.

Act IV, sc. ii. Costard and Jaquenetta come to Holofernes and Nathaniel to get them to read the letter, as they suppose, of Armado to Jaquenetta. It turns out to be the letter of Biron to Rosaline, and Costard and Jaquenetta are sent off to give it up at once to the King. It is clear that these scenes from the beginning of Act III. are all on one day; but at the end of this scene Holofernes invites Nathaniel and Dull to *dine* with him 'to-day at the father's of a pupil of mine.' This does not agree very well with '*this afternoon*' mentioned in Act III, and one or the other,—the *afternoon*, I think,—must be set down as an oversight.

Act IV, sc. iii. Still the same day. . . . The King and his companions resolve to woo their mistresses openly and determine that—' in the *afternoon* [They] will with ' some strange pastime solace them.'

In pursuance of this idea in the next scene, Act V, sc. i, we find Armado consulting Holofernes and Nathaniel,—who have now returned from their dinner,—as to some masque with which ' it is the King's most sweet pleasure to congratulate the ' Princess at her Pavilion in the posteriors of this day, which the rude multitude ' call the afternoon.' . . .

In the next scene the masque is presented accordingly, and with this scene the Play ends.

The time of the action, then, is two days:—

1. Acts I. and II.
2. Acts III. to V.

COSTUME

Ritson (*Remarks*, etc., p. 40) suggests that the following extract from Hall's *Henry VIII.* (fo. 6. b.) may serve to convey an idea of the dress worn by the king and his lords when they appeared disguised as Russians:—

In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament chamber at Westminster, 'came the lorde Henry,

'Erle of Wiltshire and the lorde Fitzwater in twoo long gounes of yelowe satin, 'trauarsed with white satin, and in every bend * of white was a bend of crimosen 'satin after the fashion of Russia or Ruslande, with furred hattes of grey on their 'hedes, either of them hauyng an hatchet in their handes, and bootes with pykes 'turned up.'

KNIGHT (*Introductory Notice*, p. 79): Cesare Vecellio, at the end of his third book (ed. 1598) presents us with the general costume of Navarre at this period. The women appear to have worn a sort of clog or patten, something like the Venetian chioppine; and we are told in the text that some dressed in imitation of the French, some in the style of the Spaniards, while others blended the fashions of both those nations. The well-known costume of Henri Quatre and Philip II. may furnish authority for the dress of the King and nobles of Navarre, and of the lords attending on the Princess of France, who may herself be attired after the fashion of Marguerite de Valois, the sister of Henry III. of France, and first wife of his successor, the King of Navarre.

[Descriptions of the Costume for this play are meagre. But inasmuch as Shakespeare, in what country soever his scenes are laid, does not scruple to introduce the manners and customs of his own time and country, we cannot be censured for following his example, and for clothing a King of Navarre and his companions, a Princess of France and her Ladies in the picturesque costume of the Elizabethan nobility.—ED.]

IMITATIONS

THE STUDENTS

IN 1762 there was published in London '*The Students. A Comedy Altered from 'Shakespeare's Love's Labour's Lost, and Adapted to the Stage.*' The author is unknown, which is probably merciful. GENEST (x, 180) says that 'it does not seem 'to have been ever acted,' which is certainly merciful.

The Prologue concludes with the assertion that,—

'All *Congreve's* wit, the polish'd scenes require,
All *Farquhar's* humour, and all *Hoadly's* fire.
Our bard, advent'ring to the comic land,
Directs his choice by *Shakespeare's* happier hand;
Shakespeare! who warms with more than magic art,
Enchants the ear, whilst he instructs the heart;
Yet should he fail, he hopes, the wits will own,
There's enough of *Shakespeare's* still, to please the town.'

The *Dramatis Personæ* reveal that Holofernes and Sir Nathaniel are not included in this 'enough,' and that Costard becomes a 'Clown belonging to the King,' and Jaquenetta one of the Princess's Ladies.

The first positive alteration on which 'our bard' ventures, is to represent the

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* 'By "bend,"' says Knight, 'is meant a broad diagonal stripe. It is an 'heraldic term, and constantly used in the description of dresses by writers of the 'middle ages.'

Princess and her Ladies as resolved to 'practise all their little arts' to rouse Navarre and his friends from the 'lethargy' of a 'life so dull, and so unsociable' as that which they have sworn to follow. Rosaline enters eagerly into the plan, and announces that,

> 'we'll teach our eyes to glance,
> Our tongues to rail; sometimes a sudden blush
> Shall damask' o'er our cheeks, as if surprised
> We had been caught with gazing at them:
> Then we'll be coy, and difficult of speech,
> Then free and affable, to commend their studies;
> Till we perceive, we've touch'd their gentle hearts,
> And then —— I need not tell the rest.'

When, however, Navarre and his companions visit the Princess, the sight of Biron seems to have put to flight from Rosaline's mind all these excellent maxims.

Mark the following gay and sprightly dialogue:—

'*Rosaline.* Pray, sir, what's your study?

Biron. Books, madam. What a face! what eyes!

Rosaline. Sir!

Biron. Yes, madam, there is undoubtedly much rational amusement in books.—Study polishes our manners, enlarges our ideas, improves— What a delicate shape!

Rosaline. Sir!

Biron. Study, I say, madam, improves our understanding, calms our passion, sweetens the afflictions of life.—In short, fair lady, love refines the man—love—

Rosaline. Love! Sir, you mean study—ha! ha! ha! but we are observed.—

Biron. Ah me!'

'Our bard' follows Shakespeare in giving another short conversation between Rosaline and Biron, in which the vivacious lady responds to Biron's exclamation that he is 'sick at heart,' with

'Study is an excellent medicine.

Biron. What, how to win your favour?

Rosaline. No, abstinence, and the pale midnight lamp,
Will cure this raging fever in your blood.

Biron. For once I'll follow your advice, so fare you well. *Exit.*'

This seems to be one of the turning points of the comedy. Biron in mistrust of Rosaline's love determines to visit the Princess's Pavilion in disguise. He waylays a Clown, named Timothy Clod, (his name is not in the *Dramatis Personæ*) who is carrying home to Costard a suit of clothes. This suit Biron purchases from Timothy, and, disguised in it, acts as the messenger of the Duke, Dumain, and Longaville in carrying their letters and sonnets to the Princess's pavilion. There is, of course, neither letter nor sonnet for Rosaline, and the disguised Biron 'makes free to listen' to the confessions of love for the Duke and his companions made by the Princess and her ladies, and also to the teasing speeches when they twit Rosaline about her neglected state, and also to Rosaline's attempt to laugh off her chagrin.

In the fifth act there is no announcement of the death of the Princess's father, and when the Duke, Dumain, and Longaville (Biron is present still disguised as Costard) demand the loves of the girls of France, they are put off, as in Shakespeare, with a twelvemonth's penance. Then it is that Biron proves the hero of the hour; doffing his disguise, he confounds the ladies by bringing home to them their own

confessions of love which he had overheard. Turning to Catherine, he asks, 'Can 'you deny this charge?' Then ensues the following dialogue:—

'*Catherine.* Biron, I know
Your humour is as keen as polish'd steel,
But wit, my lord, may over-shoot itself.

Biron. Then each man to his mistress [the logical connection of thought is not here quite apparent] and he that cannot win her, deserves her not.
Rosaline, your hand!

Rosaline. But not my heart.

Biron. Nay, prithee, child, no affectation now—
Believe me too, I am a fickle swain,
I am not used to love whole months or years.

Rosa. A man, my lord, who cannot love a year,
Is ne'er entitled to a woman's love;
A man, my lord, who will not be a slave
To all the fickle humours of a woman,
Now cringing, fawning, begging, suing, praying,
Now dying, sighing, languishing, despairing,
Can never hope to win a woman's love.

Biron. Have mercy, Lord—how mad these women are!

Rosa. These, Sir, and twenty other things like these,
So strange and so fantastical we are,
You must endure with patience.

Biron. I must—
Madam, farewell, I humbly take my leave;
I shall offend no more—

Rosa. Nay, Biron, stay—
I meant—

Biron. And I mean too—

Rosa. What! what! my lord!

Biron. Never again to think of womankind.

Rosa. Perhaps, Sir—

Biron. Madam, speak on—

Rosa. Cannot you guess?

Biron. I have no judgement, madam, in divining.

Rosa. Perhaps—I was joking.

Biron. Then, madam, your hand, and with your hand your heart;
To France I will attend you.'

No one will begrudge, I think, the time spent in reading the wooing, just quoted, so robust, and, withal, so arch. But any more time devoted to this stuff, the present Editor does feelingly begrudge; his purpose in offering the foregoing abstract is attained if he may thereby crush every emotion of envy which might otherwise be awakened over his possession of this deservedly scarce play.

HORRIBILICRIBRIFAX

HERTZBERG asserts (*Introduction*, p. 267) that he can detect decided traces of *Love's Labour's Lost* in Andreas Gryphius's *Horribilicribrifax*. These traces are a braggart soldier, a conceited Pedant, a crafty Page, and even an absurd love-letter, which in certain phrases recalls Armado's similar performance. But all the finer elements of the English comedy are lacking, and whatsoever is inferior is wildly exaggerated. There are two braggarts instead of one and both are involved with the Pedant in a common lovesuit; the place of Costard, moreover, is supplied by a most unsavoury procuress. In spite of these material differences, Hertzberg believes that there runs throughout the piece an unmistakeable resemblance to the nobler comedy. Its existence on German soil is due to the English actors who travelled in Germany; and furthermore in the use of 'Teutsch' after the title, Hertzberg finds conclusive proof that it is a translation from the English. It could not have been translated from either the Italian or the French, because in this case, as Hertzberg, with characteristic keenness, remarks, the French and Italian quotations would be meaningless.

It is rash to disagree with Hertzberg, in any regard, but, in the present instance, I fear the exaggeration which pervades *Horribilicribrifax* has somewhat tinged his estimate of the resemblances between this really amusing comedy and Shakespeare's. The lawless imagination, in describing their prowess, of Horribilicribrifax and his fellow-braggart, Daradiridatumtarides, savours, I think, more of Ben Jonson than of Shakespeare. The solitary resemblance to *Love's Labour's Lost* which impresses me in the play lies in the use of foreign phrases, whereby a characteristic of Holofernes is recalled. But here, as in every other quality, the scale is abnormal. Horribilicribrifax speaks almost as much Italian as German; Daradiridatumtarides uses a profusion of French; a Jew quotes Hebrew, and the Schoolmaster a superfluity of both Latin and Greek. The last continually gives the authority for his quotations; for instance, 'Tot sunt in amore dolores.—Virgilius in 'Eclog'; 'Quas volvit fortuna vices.—Statius, lib. x, Thebaidos,'—evidently the prototype of Dr Pangloss in Colman's *Heir at Law*, albeit that it is hardly within the limits of possibility that Colman should ever have heard of Gryphius's comedy,—an item to be commended to those who would detect in Shakespeare's plays traces of his predecessors.

The love-letter to which Hertzberg refers as recalling Armado's, is written by an old broken-down village-schoolmaster, named Sempronius, to Celestina, one of the heroines of the piece. It is in Latin and is translated for Celestina's benefit by her maid, Camilla, who explains that, in her youth, while learning embroidery in a Convent, she had at odd minutes picked up the language from the nuns. It is as follows: 'I *languire* in the Hospital of Love, into which your cruel beauty has '*introduxit* me; as a patient longs for nothing more than for his healer, *ita ego* '*vehementer opto* only one minute of your *clementia* which you are not wont to refuse 'to cats and dogs. Otherwise, let the tailor make a garment for my hope, which is 'nothing but skin and bone; because I am firmly resolved, in the first boat which 'Charon dispatches to the *Campis Elysiis*, to betake myself thither, *ubi veteri* '*respondet amore Sichaeus.*

'Avert this, if possible, and accept greetings from him,
who kisses the ground,
where grew the grass,
devoured by the ox,

from whose hide was made
the soles of your shoes,
TITUS SEMPRONIUS,
CAJI FILIUS,
CORNELII NEPOS,
SEXTI ABNEPOS.'

(I quote from TIECK'S *Deutsches Theater*, 1817, vol. ii, p. 177.)

It will be recalled that Armado says (I, ii, 160) of Jaquenetta, 'I do affect the 'very ground (which is base) where her shoe (which is baser) guided by her foot '(which is basest) doth tread.' These are the words, I suppose, of which Hertzberg thinks he hears an echo in the conclusion to the foregoing letter. When this is said, I think that all is said, in favour of a resemblance between the two comedies.

The German comedy is undated. It was printed at 'Bresslaw,' probably, about the middle of the seventeenth century.

SUNDRY TRANSLATIONS

IN GERMAN, FRENCH, ITALIAN, AND SPANISH OF

'*The preyful princess pierc'd and prick'd*
a pretty pleasing pricket,' etc., IV, ii, 66–77.

HEINRICH VOSS (Leipzig, 1818):—

'Prinzessin Preisvoll pirscht' und prickt' ein Wildprett prall und prächtig.
Man nannt' es Spiesshirsch; denn gespiesst zum Spiesshirsch ward das Hirschlein.—
Halt! nicht vom Spiesshirsch so hallo't! Ein Gabelhirsch ja, dächt' ich,
Ein Gabelhirsch zum Gabeln ists! schrie drein ein klein fein Bürschlein.—
Nein, prahlt man: prangt nicht kronenwerth die Schützin? Sagt denn: Kronhirsch!—
Kreuzbrav! zum Kronhirsch krönen wir des alten Hirschbocks Sohn Hirsch!
Hell gellt der Beller Lustgebell; dies helle L gesell' ich
Zur Kron', und goldhell ellen sich die Zinklein sechzehnellig.'

AUGUST WILHELM VON SCHLEGEL (Berlin, 1833):—

'Straff spannt die Schöne, schnellt und schiesst ein Spiessthier schlank und schmächtig;
Man nannt' es Spiesshirsch, denn am Spiess spiesst ihn der Speisemeister.
Hierauf verspeisst mit Gabeln wird's ein Gabelhirsch, so dächt' ich,
Und weil die Schützin Kronen trägt, mit Recht ein Kronhirsch heisst er.
Hell gellt die Jagd: nehmt vom Gebell zu Hirsch eins von den Llen,
Sind's funfzig Hirschel: noch ein L, so thät sie Hundert fällen.'

KARL SIMROCK (Hildburghausen, 1868):—

'Die schöne Schützin schnellt' und schoss ein Schmalthier schlank und schmächtig,
Man nannt es Spiesser, denn vom Spiess wird mans gespickt verspeisen.
Die Hunde bellen: hascht das l und hängts an '*Hirsch*' bedächtig,
So wird, der weiland Spiesser war, als Hirschel sich erweisen;
Schreibt l als gross lateinisch L, so wirds zu funfzig Hirschen,
Noch eins hinzu sinds hundert gar: das heiss ich doch ein Birschen!'

W. A. B. Hertzberg (Berlin, 1869) :—

'Die späh'nde Schöne schiesst und spiesst mit spitz'gem Speer den Spiesser.
Speisst man mit Gabeln ihn bei Tisch, kann man ihn Gabler nennen.
Der Hund bellt hell; gebt schnell ein **L** dem Hirsh; als Hirsch verliess er
Das Dickicht und als Hirschel wird im Feld er weiter rennen.
Doch L sind funfzig; Hirsche: L, das gilt gleich funfzig Hirschen,
Schreibt HirscheLL sie mit Doppel-**L**, so thät sie hundert pirschen.'

Otto Gildemeister (Leipzig, 1870) :—

'Die schöne Schützin schoss zu Schand den schmucken schlanken Spiesser;
Doch jemand sagt, es wär' ein Hirsch, ein vollgewachsen Bürschel;
Der Spiesser ward durchspiesst vom Spiess; lang wie ein' Ell' war dieser;
Steckt R an Spiess, steckt Hirsch an L, gibt's Spiesser oder Hirschel.
Wenn Hirsch nun Hirsch, dann L zu Hirsch, macht funfzig Stück aus einem,
Und hundert Hirschel sind's, wenn ich statt eines L gar zwei nehm'.'

M. Le Tourneur (Paris, 1782) gave these verses up in despair. At the conclusion of the play, he gives a literal translation with no attempt at alliteration; and after explaining that there are puns on 'sore' and 'L,' concludes that 'tout cela ne 'vaut pas la peine d'être entendu.'

Émile Montégut (Paris, 1867) :—

'La chasseresse princesse perça et *dagua* un gentil et charmant *daguet*;
Quelques-uns disent un *sore*, mais ce n'était pas un *sore* jusqu' à ce que le *sort* eut dirigé contre lui un dard meurtrier.
Les chiens aboyèrent; ajoutez une L à *sore*, et c'est un *sorel* qui s'élança hors du fourré;
Mais que ce fût *daguet*, *sore* ou *sorel*, les gens se mirent à pousser des hourras.
Si un *sore* tout seul n'est pas assez, mettez L devant *sore*, cela fait cinquante *sores*. O *sort* d'une L!
Si le *sort* de cette seule L vous parait misérable, on peut en faire cent en ajoutant une L de plus.'

François-Victor Hugo (Paris, 1869) :—

'A voir le petit faon qu'a mis bas la princesse,
Un grand nombre diront: ce faon est un enfant!
S'ils l'avaient vu voler de toute sa vitesse,
Les mêmes auraient dit: mais c'est un élephant!'

Benjamin Laroche (Paris, 1869) :—

'La princesse, dont l'âme, au dieu d'amour rebelle,
A percé tant de cœurs de ses nobles *dédains*,
Vient de percer, dit on, le plus charmant *des daims*.
La princesse, on le sait, est l'honneur de *Cybèle*
Heureux qui meurt sous une main *si belle*!'

Carlo Rusconi (Torino, 1859) :—

'La stimabile principessa ha ferito un capriuolo, un capriuolo ha ferito la stimabile principessa. I cani hanno latrato dietro all' irata bestia; ma al dardo di una Dea qual bestia si può sottrar!'

Giulio Carcano (Milano, 1881) :—

'La vaga Principessa ha ucciso un capriuolo,
Che steso cadde al suolo—della sua freccia al volo :
Festante a lei d'intorno, de' cani urlò lo stuolo,
E parve un urlo solo !—Chi può ridir tal duoto ?
Misèro capriuolo !'

D. Eudaldo Viver (Barcelona, 1884) :—

'La princesa, con cuyo desamor
El pecho ha herido de tantos donceles,
La bella princesa, honor de Cibeles,
Ha muerto hoy á un corzo encantador.

¡ Mortal afortunado
Ya que en selva frondosa
Recibiste la muerte
De mano tan graciosa !'

Translations of '*I abhor such fanatical phantasimes, such insociable and* '*point-devise companions,*' etc., V, i, 20–27 :—

Heinrich Voss (1818) : *Odi et arceo* solche fanatische Fantasmen, solche ungesellige und überpünktliche Kumpane, solche Verhudeler der Orthografei, der z. B. sagt : ''*r Gnaden, khorschamer Diener*, und *mein G'ähr,*' da er doch aussprechen sollte *secumdum etymologiam* : 'Eure Genaden, gehorsamer Diener, und genädiger Herre.' Das ist abominabel, oder vielmehr *abhominabel.*

August Wilhelm von Schlegel (1833) : Ich abscheue dergleichen adrogante Phantasmen, solche ungeselligliche und zierausbündige Pürschlein, solche Folterknechte Ortographiae, als die da sagen : 'kein' statt : 'nicht ein ;'—'Harfe' statt : 'Harpfe ;' er spricht statt : er scheusset, er schiesst ; ich verleure, *vocatur* verliere ; er benamset einen Nachbauer, Nachbar ; Viech, abbreviiret, Vieh ; Pfui ! (welches er verunstalten würde in fi !) solches ist ein Scheuel und Greuel.

Karl Simrock (1868) : Ich verabscheue solche eingebildete Phantasten, so unerträgliche pedantische Gesellen, solche Folterknechte der Orthographie, die da sagen Ereigniss statt Eräugniss, verweisen statt verweissen, schiesst statt scheusst, Oehm statt Oeheimb, Nachbar statt Nachbauer, Wurm statt Wurmb, *Wurmb.* Solches ist abhominabel, welches sie sprechen würden abominabel.

W. A. B. Hertzberg (1869) : Ich perhorrescire solche fanatischen Phantasmen, solche zieraffigen, affenzierlichen, ungeselligen Gesellen, solche Folterknechte der Orthographie, die da *hing* sprechen *sine* e, wenn sie sagen sollten *hieng*, ging wenn sie pronunciiren sollten : *gieng*—g, i, e, n, g, nicht g, i, n, g. Er benamset einen *Geheimderath*—Geheimerath, einen *Beambteten*—Beamten ; *Nachbauer vocatur* Nachbar ;—*Bauer* abbrevirt—*bar.* Solches ist scheusälig (was er nennen würde scheusslich).

Otto Gildemeister (1870) : Ich verabscheue dergleichen fanatische Phantasmata, solche inaffable und silbenklauberische Gesellschafter, solche Schinder der Orthographie, als welche 'funfzig' sagen, da sie 'fünfzig' sprechen sollten und

'sechzehn' da er 'sechszehn' sagen sollte: s-e-ch-s; und nicht s-e-ch. Er nennet einen Aepfelbaum 'Apfelbaum,' einen Bediensteten einen 'Bedienten,' und eine Rechnentafel 'Rechentafel.' Dies ist abhominabel,—was er 'abominabel' nennen würde.

Le Tourneur (1782): J'abhorre ces phénomènes de brillante & vaine apparence, ces Puristes insociables & pleins d'affectation, qui mettent l'orthographe à la torture . . . il vous appelle un cerf, *cer* un bœuf, *beu*. Froid, *vocatur* (s'appelle) *fret*; paon, en abrégé, est *pan*, etc.

Émile Montégut (1867): J'abhorre ces raffinés fanatiques, ces compagnons insociables et pointus, ces bourreaux d'orthographe qui prononcent *dout*, par exemple, lorsqu'il faut dire *doute*; . . . il appelle un *veau* un *vo*, une *moitié*, *moetié*; par lui *voisin vocatur vosin*, et *à peu près* abrégé en *apprès*.

Giulio Carcano (1881): Io abborro questi sognatori fantastici, questi non socievoli e puntigliosi compagni; questi tormentatori dell' ortografia, che per esempio dicono *dubio*, invece di *dubbio*, *scola* quando dovrebbero pronunziare scuola; *s*, *c*, *u*, *o*, *l*, *a*, non *s*, *c*, *o*, *l*, *a*; dicono un *bove* non *bue*; *aqua* non *acqua*; *uomo*, vocatur *omo*: *vedi*, abbreviano in *ve'*. Questa è cosa abbominevole (che cotestoro direbbero *abominevole*) e che me trarrebbe ad insania.

PLAN OF THE WORK, ETC.

IN this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the VARIOUS READINGS of *Love's Labour's Lost*, from the First Quarto down to the latest critical Edition of the play; then, as COMMENTARY, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the APPENDIX will be found criticisms and discussions which, on the score of length, could not be conveniently included in the *Commentary*.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

THE FIRST QUARTO (Ashbee's Facsimile)	[Q_1]	1598
" " (Griggs's Facsimile)	[Q_1]	1598
THE SECOND QUARTO	[Q_2]	1631
THE SECOND FOLIO	[F_2]	1632
THE THIRD FOLIO	[F_3]	1664
THE FOURTH FOLIO	[F_4]	1685
N. ROWE (First Edition)	[Rowe i]	1709
N. ROWE (Second Edition)	[Rowe ii]	1714
A. POPE (First Edition)	[Pope i]	1723
A. POPE (Second Edition)	[Pope ii]	1728
L. THEOBALD (First Edition)	[Theob. i]	1733
L. THEOBALD (Second Edition)	[Theob. ii]	1740
SIR T. HANMER	[Han.]	1744
W. WARBURTON	[Warb.]	1747
E. CAPELL	[Cap.]	1760
DR JOHNSON	[Johns.]	1765
JOHNSON and STEEVENS	[Var. '73]	1773
JOHNSON and STEEVENS	[Var. '78]	1778
JOHNSON and STEEVENS	[Var. '85]	1785
J. RANN	[Ran.]	1787
E. MALONE	[Mal.]	1790
GEO. STEEVENS	[Steev.]	1793
REED'S STEEVENS	[Var. '03]	1803
REED'S STEEVENS	[Var. '13]	1813
BOSWELL'S MALONE	[Var.]	1821
C. KNIGHT	[Knt]	(?) 1840
J. P. COLLIER (First Edition)	[Coll. i]	1842
J. O. HALLIWELL (Folio Edition)	[Hal.]	1855
S. W. SINGER (Second Edition)	[Sing. ii]	1856
A. DYCE (First Edition)	[Dyce i]	1857
H. STAUNTON	[Sta.]	1857
J. P. COLLIER (Second Edition)	[Coll. ii]	1858
R. G. WHITE (First Edition)	[Wh. i]	1858

CAMBRIDGE (First Edition, W. G. CLARK and W. A. WRIGHT)	[Cam. i]	1863
T. KEIGHTLEY	[Ktly]	1864
GLOBE EDITION (CLARK and WRIGHT)	[Glo.]	1864
A. DYCE (Second Edition)	[Dyce ii]	1866
A. DYCE (Third Edition)	[Dyce iii]	1875
J. P. COLLIER (Third Edition)	[Coll. iii]	1877
R. G. WHITE (Second Edition)	[Wh. ii]	1883
CAMBRIDGE (Second Edition, W. A. WRIGHT)	[Cam. ii]	1891

W. HARNESS		1830
N. DELIUS	[Del.]	Elberfeld, 1869
W. J. ROLFE	[Rlfe]	1882
H. N. HUDSON	[Huds.]	1880
F. A. MARSHALL (*Henry Irving Edition*)		1888
ISRAEL GOLLANCZ (*The Temple Shakespeare*)		n. d.

These last six editions I have not collated beyond referring to them in disputed passages, and recording, here and there in the Commentary, the views of their editors.

Within the last twenty-five years,—indeed, since the appearance, in 1864, of *The Globe Edition*,—the text of SHAKESPEARE is become so settled that to collate, word for word, the text of editions which have appeared within this term, would be a needless task. When, however, within recent years an Editor revises his text in a Second or a Third Edition, the case is different; it then becomes interesting to mark the effect of maturer judgement.

The present TEXT is that of the FIRST FOLIO of 1623. Every word, I might say almost every letter, has been collated with the original; yet I am not so inexperienced as to believe that it is absolutely perfect.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth Folios*.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

Nor is notice taken of the first Editor who adopted the modern spelling, or who substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON.

When WARBURTON precedes HANMER in the *Textual Notes*, it indicates that HANMER has followed a suggestion of WARBURTON'S.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The words *et seq.* indicate the agreement of all subsequent editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When *Var.* precedes *Steev.* or *Mal.* it includes the *Variorums* of 1773, 1778, and

1785; when it follows *Steev.* or *Mal.* it includes the *Variorums* of 1803, 1813, and 1821.

An Emendation or Correction given in the *Commentary* is not repeated in the *Textual Notes*, unless it has been adopted by an Editor in his Text; nor is *conj.* added in the *Textual Notes* to the name of him who has proposed the conjecture unless the conjecture happens to be that of an Editor, in which case omission of *conj.* would lead to the inference that such was the reading of his text.

COLL. MS refers to COLLIER'S copy of the Second Folio bearing in its margin manuscript annotations. When Collier adopted its readings in his Text, it is placed in parenthesis (MS).

LIST OF BOOKS

To economise space in the foregoing pages, as a general rule merely the name of an author has been given, followed, in parenthesis, by the number of volume and page.

In the following LIST, arranged alphabetically, enough of the full titles is set forth to serve the purposes of either identification or reference.

Be it understood that this LIST contains only those books wherefrom quotations have been taken at first hand. It does not include those which have been consulted or used in verifying references; were these included the list would be very many times longer.

E. A. ABBOTT: *Shakespearian Grammar*	London, 1870
Aeglogae fratris baptistae Mãtuani Carmelitae de honesto amore et foelici eius exitu cum quadam aegloga cõtra amore nouiter addita	Brixiæ, 1502
THOINOT ARBEAU: *Orchesographie* (Reprint by Laure Fonta, Paris, 1888)	Lengres, 1588
W. R. ARROWSMITH: *Shakespeare's Editors and Commentators*	London, 1865
The Babees Book. Edited by F. J. FURNIVALL (E. E. T. Soc.)	" 1868
BACON: *Sylva Sylvarum*	" 1651
S. BAILEY: *Received Text of Shakespeare*	" 1862
C. BATHURST: *Differences of Shakespeare's Versification*, etc.	" 1857
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J. W. BRIGHT: *Modern Language Notes*, January	Baltimore, 1898
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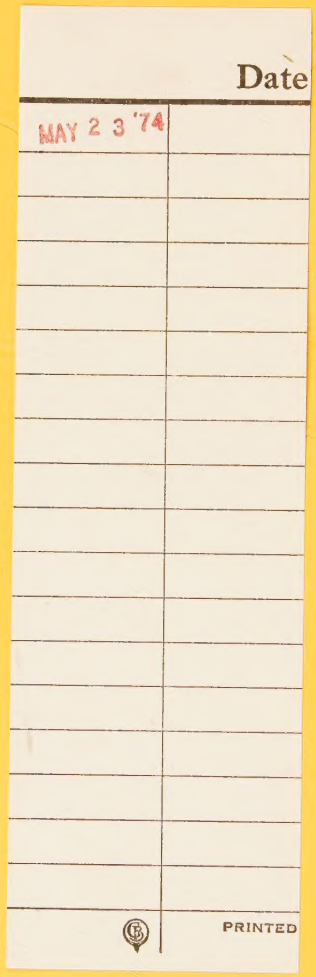

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